ROCKIN' 50s

ISSUE #10
$3.00

Dedicated to the TRUE Rock 'n' Roll era

COLLECTOR'S ISSUE

THE BIG BOPPER

Movie and book reviews, new nostalgia products, news briefs, record charts of thirty years ago, Tex-Mex, stories and pictures, and more, all from the Rock 'n' Roll era of the fabulous 1950's.

THE ROCKIN' 50's
EDITOR & PUBLISHER
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Lubbock, Texas 79413
phone (806) 799-4299 between
5 p.m. & 11 p.m. ONLY, Central Time

ROCKIN' 50's

DEDICATED TO THE *TRUE* ROCK 'n' ROLL ERA

Here is a short note from BILL GRIGGS

Hi Joe,

My report on the filming of the 30th anniversary of the Crickets special in Austin appears in this issue.

Thought you'd like to see it.

Hope all is well, take care,

Bill Griggs

All of the following is available from:
WILLIAM F. GRIGGS 3022 56th STREET, LUBBOCK, TEXAS 79413

POSTPAID letter codes: **US** = United States (1st. class), **CA** = Canada (airmail). **EU** = Europe (airmail), **AS** = Asia & Australia (airmail), **SUR** = Surface mail anywhere overseas. All payments must be made out to William F. Griggs, and all foreign payments must be in U.S. dollars, drawn on a U.S. bank.

BHMS "SUPERPACKS": These are designed primarily for the newer BHMS members who want all of the back issues of REMINISCING plus some other essential items. It will be shipped to you all at once in a box. The special pack weighs almost ten pounds and by shipping it all at once, it represents a savings of over 20% from the regular single item rate. The pack consists of:

ALL "Reminiscing" back issues from #1 through #45 (1976-1986).
The complete CAB report pertaining to the plane crash, about 60 pages.
The BHMS special postcard set of nine different Buddy Holly postcards.
1959 Iowa newspaper reprint of front page with headlines about crash.
1979 Lubbock tribute concert program with color cover.
1983 Lubbock tribute concert program with many pictures.
1987 Clovis Music Festival program.
Special 8"x10" photo of the famous photo booth pictures with Buddy Holly sticking his tongue out at the camera.
A 45 RPM record, BHMS 100 (Crickets live in 1978).

Some of the above items are described on this sheet, others on my periodic lists. The regular postpaid price for all of the above sent to someone in the States is $102.25. With some further discounts being made, and with the savings in shipping charges by sending this all at once, I can offer the complete pack of above items for the POSTPAID price of $82.00, shipped to you in a box as follows:

UNITED STATES (insured parcel post) **$82.00**
CANADA (air parcel post - uninsured) **$82.00**
OVERSEAS (surface mail - uninsured) **$82.00**

If you want a "BHMS Superpack", you must take it as is, I can not substitute any items. It is quite a value at over 20% off the regular prices and this offer may be voided or changed at any time any of the above items run out of stock.

REMINISCING back issues: All of the back issues are available and are sold in year sets. Please keep in mind that issues #1 through #20 were multi-page newsletter format, issues #21 through #30 were actual magazine format, and the issues from #31 on are all multi-page newsletter format. Issues 5-8 have been reprinted in booklet form with nothing missing. At this time, issues 9-12 have all original newsletter pages, the rest of the newsletter back issues have been reprinted. There is tons of information in these back issues including many previously unpublished pictures and I seldom repeated anything unless it has been updated. Also see "BHMS Superpack" listing above.

The POSTPAID prices for each back issue year set is as follows:

'76-'77 **#1-4**	US & CA $5.50,	EU $7.00,	AS $8.00,	SUR $5.50	(4 newsletters)
'77-'78 **#5-8**	US & CA $2.75,	EU $4.00,	AS $4.50,	SUR $2.75	(booklet)
'78-'79 **#9-12**	US & CA $4.50	EU $6.00,	AS $6.50,	SUR $4.50	(4 newsletters)
'79-'80 **#13-16**	US & CA $6.75,	EU $9.00,	AS $9.75,	SUR $6.75	(4 newsletters)
'80-'81 **#17-20**	US & CA $8.00,	EU $10.25,	AS $11.50,	SUR $8.00	(4 newsletters)
'81'-82 **#21-24**	US & CA $7.50,	EU $9.25,	AS $11.25,	SUR $7.50	(4 magazines)
'82-'83 **#25-28**	US & CA $7.50,	EU $9.25,	AS $11.25,	SUR $7.50	(4 magazines)
'83-'84 **#29-32**	US & CA $9.00,	EU $11.25,	AS $12.50,	SUR $9.00	(2 mags, 2 news)
'84-'85 **#33-38**	US & CA $9.50,	EU $11.50,	AS $13.00,	SUR $9.50	(6 newsletters)
'85-'86 **#39-44**	US & CA $9.00,	EU $11.00,	AS $12.50,	SUR $9.00	(6 newsletters)
'86 **#45 only**	US & CA $3.75,	EU $5.00,	AS $5.50,	SUR $3.75	(1 magazine)

NEWSPAPER FRONT PAGE REPRINT: This is a reprint of the front page of the Clear Lake (Iowa) Mirror-Reporter newspaper from February 1959 showing two pictures, the report of the plane crash, and a banner headline, all on actual newsprint. These are $1.00 each (net) and can probably be shipped without extra cost with almost anything else listed here (except postcard set). A nice collectors items.

10th ANNIVERSARY ISSUE: 1986 marked the 10th anniversary of the BHMS and a 52 page special issue limited edition magazine was produced to commemorate this event. The issue contains over 150 pictures of BHMS members, BHMS events, other Buddy Holly related events, and some previously unpublished pictures of Buddy Holly and the Crickets. It also reviews what has appeared in REMINISCING during the past ten years. This will become quite a collectors item when it is out of stock, get yours now! US & CA $6.00, EU $7.50, AS $8.25, SUR $6.00.

POSTER SPECIAL: This is a set of three (3) different posters. The first is the offical BHMS poster measuring 23"x29", three color printed on heavy paper. It has four different pictures of Buddy Holly along with the words "The Pride of Lubbock, Texas, Loved Throughout The World". The second poster is from Germany, measures 16"x23",is black and white with a large picture of Buddy and the words, "A Pioneer Of Today's Music" plus more. The third poster is 38"x25", multi-color, and depicts people and places associated with the City of Lubbock in cartoon style. Buddy Holly is represented with his guitar. This set of three posters is mailed to you in a tube. US & CA $10.50, EU $12.50, AS $13.75, SUR $10.50.

POSTCARD SET: This is a set of nine different Buddy Holly postcards produced to commemorate the 10th anniversary of the BHMS in an extremely limited printing. US & CA $2.50, EU $3.25, AS $3.50.

ROCKIN' 50's Back Issues: The issues listed below are still available. Issues are being sold *under* their original cover price until the supply dwindles to 200 copies. A price *increase* will then take effect, followed by another price increase when the supply reaches 50 copies. At this time, I do not plan on reprinting any back issues, thus, the price should be a guide to their availability. The artist spotlighted in each issue is listed after the issue number.

Issue #1 - Alan Freed - $2.50
Issue #2 - Gene Vincent - $2.50
Issue #3 - The Everly Brothers - $3.50
Issue #4 - Bill Haley - $2.50
Issue #5 - Brenda Lee - $2.50
Issue #6 - Ritchie Valens - $2.50

Please **add** the following shipping charges for each issue requested. USA & Canada (1st class) 75¢; Europe (air) $2.00; Asia & Australia (air) $2.50; Anywhere overseas (surface mail) 75¢. All current year issues are $3.00 each.

For the entire back issue set of 1-6 at a savings, use the postpaid subscription prices on inside front cover.

GOLDROSEN BOOK: "The Buddy Holly Story". Simply put, the best, most accurate, & most complete biography ever done on Buddy Holly. This is the U.S. edition, 257 pages with many pictures, revised and updated, published by the Quick Fox Press. This **hardbound** edition retailed at $14.95 when in print. It is now long out of print, but we have some left at special postpaid closeout prices until they're gone. US $12.00, CA $13.50, EU $18.00, AS $21.25, SUR $12.75.

COMPLETE CAB REPORT: This is about 60 pages pertaining to the airplane crash in 1959. It includes the 8 page synopsis, plus pages of weather reports, witness statement, the official airplane crash report, pilot's test, statements and pictures of the plane wreckage as it is being moved from the site, plus more. US & CA $9.00, EU $11, AS $12, SUR $9.

CLOVIS MUSIC FESTIVAL PROGRAM: This is the specially prepared official program for the 1987 Clovis Music Festival which also included the events and activities of the Buddy Holly Memorial Society, and a super rock 'n' roll concert. This issue contains the last public interview given by Norman Petty, plus more than 27 pictures of people associated with either the event or the Norman Petty studio. As this was the very first Clovis Music Festival, this particular program will definately become a collectors item in the future. Supply is limited, get your copy now! US & CA $3.75, EU $5.00, AS $5.50, SUR $3.75.

This is only a sampling of items which I carry. Many other items (sheet music, books, magazines, posters, other tee shirts, paper collectibles, and the like) are always listed on my periodic lists which are sent out **free** with every issue of the ROCKIN' 50's. Some of the items on my lists are one-of-a-kind, others are in quantity. Most of the items on **this** sheet are in quantity and should be in stock when you order, althought, I do reserve the right at any time to delete an item or change prices due to rising costs etc. Should this happen, I'd notify you first. These prices supercede all previous lists. Subscribers sometimes receive discounts not reflected here, those prices appear on Bill Griggs' periodic lists, sent out with each issue of ROCKIN' 50's.

Subscribe to ROCKIN' 50's

JOIN THE
Buddy Holly Memorial Society

The Buddy Holly Memorial Society (BHMS) is licensed by the Holly estate and has members in all 50 States as well as the following foreign countries, listed in their order of first membership: Canada, Ireland, England, Holland, Australia, West Germany, Norway, Sweden, Belgium, France, New Zealand, Denmark, Northern Ireland, Egypt, Korea, Scotland, Wales, Finland, Japan, Zimbabwe, Greece, Switzerland, North Yemen, Italy, Saudi Arabia, Cuba, South Africa, Poland and Spain. Although the BHMS previously had published their official journal "Reminiscing" , that has ceased, and the only fee required to become a member is the one-time fee described below. The BHMS is in its 12th year of continuous operation.

THE ONE TIME FEE TO BECOME A BHMS MEMBER IS:

United States & Canada (sent 1st class) - **$10.00**
Europe & South American (sent airmail) - **$11.50**
Asia & Australia (sent airmail) - **$12.50**
Anywhere overseas (sent surface mail) - **$10.00**

The new member's fee includes registering you as a BHMS member for life, plus you'll receive all of the following: A numbered and dated certificate; a 5x7 color photo of Buddy Holly; a special set of nine BHMS postcards, each having a different picture of Buddy Holly; and the limited edition 52 page magazine produced in 1986 to commemorate the 10th anniversary of the BHMS (see listing and description of this on inside back cover), and more. As the publishing of "Reminiscing" has ceased and all previous subscribers had been switched over to "ROCKIN' 50's", the only way you can stay in touch with news about Buddy Holly, the Crickets, and other Clovis related artists, is by subscribing to "ROCKIN' 50's which is detailed below. Periodic lists of records and other items for sale from Bill Griggs are always enclosed free with each subscriber's issue when it is mailed. Very special items, such as authentic autographs, are listed at auction on my lists when they are available. Back issues of "Reminiscing" are still available at this time (See listings and prices on inside back cover).

All payments sent to become a BHMS member or to subscribe to the ROCKIN' 50's must be in U.S. funds, drawn on a U.S. bank. Personal checks are accepted only from those living in the United States and they must clear the bank first. Send all payments to: **BILL GRIGGS 3022 56th STREET, LUBBOCK, TEXAS 79413.**

"THE ROCKIN' 50's"

A NEW MAGAZINE DEVOTED EXCLUSIVELY TO THE 1950's ROCK "N" ROLL ERA,

PUBLISHED BY BILL GRIGGS

Each issue features "Spotlight", containing a brief biographical article on **one** person or group who was prominant during that period of time, along with many pictures. Also includes record chart action of 30 years ago, reviews of rock 'n' roll movies listing the artists and songs contained, reviews of books about the music and musicians of that era, plus much much more. A special column called "TEX-MEX - The Lubbock-Clovis Connection" contains stories and up-to-date news about the artists of the West Texas - Eastern New Mexico area prominant during the Rock 'n' Roll era. There are 28 pages each issue, and it's aimed at 1950's record collectors, published every other month, six times per year. **THE ROCKIN' 50's** also features low cost ads for collectors to list records, books, pictures, and other memorabilia for sale with each issue. (Advertising rates sent upon request with SASE.) Finally, each issue includes the latest news pertaining to the 1950's artists and that era which is of interest to all. If you know Bill Griggs, you'll know that **THE ROCKIN' 50's** is, and will always be, devoted to the 1950's era - period! You can send for a single issue to see what the format is like, or you can subscribe for a full fiscal year and receive six super issues (#'s 7-12), all at a discounted price. For available back issues, see inside back cover.

Single issue, postpaid, as follows:

United States & Canada (1st class) **$3.75**, Europe & South America (airmail) **$5.00**
Asia & Australia (airmail) **$5.50**, Anywhere overseas by surface mail **$3.75**

Or SAVE with a six issue subscription, as follows:

United States & Canada (1st class) **$18.00**, Europe & South America (airmail) **$25.50**
Asia & Australia (airmail) **$28.00**, Anywhere overseas (surface mail) **$19.00.**

(You'll receive issues 7-12 published from August 1987 to June 1988)

THE ROCKIN' 50's
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3022 56th Street
Lubbock, Texas 79413

phone (806) 799-4299 between
6 p.m. & 11 p.m. ONLY, Central Time

POLICES

PHONE CALLS: We prefer that you write, but if you call, please make it during the hours listed above and in fairness to everyone, please limit your calls to FIVE minutes or less. Although I am usually the only one who will answer the above number, if you call outside of the listed times, you'll get my answering machine and waste a call.

ARTICLES: We welcome articles, stories, news items, and photographs, submitted for our approval for publication etc, as long as they pertain in some way to the 1950's, either directly or nostalgically. These can not be returned unless accompanied by proper return postage. All items submitted are subject to editing at our discretion for space planning etc. If you wish to submit or work on a major article, such as the "Spotlight" section, it is advised that you first write an outline of what you propose to submit. Send a SASE for reply and to receive a detail sheet outlining the requirements for our "Spotlight" section.

MAIL: We welcome all mail and it is all opened and read. We want to hear from you with your questions, comments, complaints, and suggestions. Because of the large volume of mail received here, a loose 22¢ stamp is required if you want to receive a reply. (Overseas, 2 IRC's will do). All letters become the property of the publisher and unless stated otherwise, parts may be used in our publication for information purposes.

REVIEWS: If you have an item for review (book, record, card set, etc.), and it relates with the 1950's rock 'n' roll era, send a sample to Bill Griggs. Items will be reviewed free, space permitting. If you wish Bill Griggs to sell your items on consignment, please write or call to work out details. FAN CLUBS: Send your literature and publications for review, space permitting, if it pertains to a 1950's artist.

PAYMENTS: Any and all payments made to me for any reason MUST be made out to "William F. Griggs", NOT to "The Rockin' 50's". All payments must be in U.S. dollars, drawn on a U.S. bank, otherwise, a fee may be charged by my bank for cashing it and that fee is deducted from your payment. U.S. dollars are sent at your risk and no foreign currency should be sent. Personal checks are accepted from those in U.S. only and checks must clear the bank before any merchandise is sent out. Money orders usually receive 48 hour service.

SUBSCRIPTIONS: To receive issues 7-12 of "The Rockin' 50's are as follows:
United States & Canada (1st class) **$18.00**
Europe & South America (airmail) **$25.50**
Asia & Australia (airmail) **$28.00**
Anywhere overseas (surface mail) **$19.00**

ROCKIN' 50's

DEDICATED TO THE *TRUE* ROCK 'n' ROLL ERA

Book Reviews
George Nettleton

Record Charts
Jack & Cathy Miller

Movie Reviews
John Jackson

FEBRUARY 1988

ISSUE # 10

(Consecutive publication #55)

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Spotlight This Issue On

THE BIG BOPPER

(cover photo by Bill Griggs)

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EDITORIAL

A Short "Note" From Bill Griggs

Hi Everyone, here we are in the middle of Winter, I hope this issue of ROCKIN' 50's help pick you up from the Winter doldrums, There's a lot of good stuff in this issue.

It was 29 years ago this month that a small airplane crashed in Iowa stopping the careers of Buddy Holly, Ritchie Valens, and The Big Bopper, otherwise known as J.P. Richardson. Movies have been made on the lives of Holly and Valens (although both seemed far from being totally factual), and there has been talk about someone doing a movie about the Big Bopper. Should this happen, I do hope those concerned would take the time to contact the people who know the story and do this movie right. There is another side to the Big Bopper, a side showing a gentle, happy, and kind radio disc jockey, and I hope this comes across in any movie Hollywood may produce. To show you the other side of this man, the Spotlight this issue is on the Big Bopper. Hope you enjoy it.

I received a surprise visit this past December from Terry Noland Church. We talked about a lot of things including the Bear Family Records' album release due out in the near future. (See last issue). Terry is a real nice fellow and I always enjoy talking with him.

How would you like to see a concert featuring the Crickets, The Rockin' Ricochettes, Buddy Knox, Bobby Vee, Don McLean, The Jordanaires, Sweethearts of the Rodeo, Brian Setzer, Carl Perkins, Duane Eddy, Marshall Crenshaw, Joe Ely, John Fogerty, and Kris Kristofferson? Well, it happened on December 19th and 20th in Austin, Texas, during the filming of the "Buddy Holly and The Crickets - a 30th Anniversary Tribute" for PBS. A complete report is in this issue and you can watch for the special which is due to air on March 8th.

Plans are already in the works for the 1988 Clovis Music Festival and BHMS convention, our 11th annual! It appears that this will all take place the week of September 4th through 11th and I am hoping that the proposed schedule of events, concert artists, and other information will be in the April issue, and that tickets can be offered in the June issue. This way, BHMS members and ROCKIN' 50's readers will have first shot at tickets before they go on general sale sometime in late July or early August. Last year was a lot of fun, this year will be better. Make your plans to be here.

A very special visitor was at my home on December 12th. It was Peggy Sue Rackham who is THE Peggy Sue which Buddy Holly sang about on his hit record. We had a very nice visit and talked for over three hours. The interview I did with her, which I found very interesting and informative, will *begin* in this issue. As it was very long, I had two choices. I could run it as a Spotlight feature in the June issue, which I felt was a little long to wait or I could run it in several parts starting now. As you can see, I chose this way to go. Peggy Sue also supplied some early pictures of herself. Many of you have been asking when Buddy Holly will be Spotlighted in ROCKIN' 50's. It'll take place sometime in the future, but here is someone who knew Buddy Holly very well. As this is the February issue, and we all know what happened in February 1959, I thought it was appropriate to have the interview start in this issue.

Some seldom-seen pictures of both the Big Bopper and Buddy Holly appear in this issue courtesy of Sterelczyk Photography in Wisconsin, which we all appreciate seeing. However, Mr Sterelczyk is making these and other pictures from the "last" tour available to anyone interested. See the ad in this issue for details.

Again, this issue is full of information, news, and other items of interest, and I hope you enjoy it. We still need people to write Spotlight articles, however, we are all set through August at this time. If you want to write a Spotlight article, let me know who you want to do. You'll have plenty of time to prepare it as the first open issue is, at this time, the October issue. We also need pictures so keep that in mind also.

Keep in mind that Spring is just around the corner. The snow will melt soon and warm weather will be here. Take care.

Bill Griggs

BIRTHDAY CALENDAR

MARCH

1 Harry Belafonte
1 Sonny James
1 Jim Edward Brown (The Browns)
1 Warren Davis (Monotones)
3 Dave Gibson
3 Dave Dudley
8 John Pickering (Picks)
9 Billy Ford (Billy & Lillie)
9 Lloyd Price
13 Neil Sedaka
13 Mike Stoller
14 Les Baxter
14 Phil Phillips
16 Betty Johnson
17 Nat "King" Cole
17 Vito Picone (Elegants)
18 Travis Pritchett (Travis & Bob)
18 Wilson Pickett
19 Robin Luke
19 Clarence "Frogman" Henry
20 Joe Rivers (Johnnie & Joe)
25 Johnny Burnette
26 Fred Parris (Five Satins)
27 Sarah Vaughn
29 Donny Conn (Playmates)
30 Frankie Laine

APRIL

1 Debbie Reynolds
1 Rudolph Isley (Isley Brothers)
3 Joe Vann (Dupress)
4 Muddy Waters
4 Margo Sylvia (Tuneweavers)
5 Bill Pickering (Picks)
5 Tony Williams (Platters)
5 Billy Bland
7 Bobby Bare
8 Connie Stevens
9 Carl Perkins
9 Emil Stucchio (Classics)
10 Sheb Wooley
10 Martin Denny
10 Nate Nelson (Flamingos)
11 Tony Victor (Classics)
12 Billy Vaughn
13 Larry Welborn
14 Buddy Knox
15 Bob Luman
15 Bobby Vinton
16 Roy Hamilton
16 Ed Townsend
18 Glen Hardin
19 Dickie Goodman
20 Johnny Tillotson
21 Ernie Mareska
23 Roy Orbison
23 Ray Peterson
25 Jerry Leiber
26 Maurice Williams
26 Duane Eddy
26 Bobby Rydell
27 Maxine Brown (Browns)
29 Carl Gardner (Coasters)
29 Lonnie Donegan
29 April Stevens
29 Albee Cracolici (Mystics)
30 Johnny Horton
30 Johnny Farina (Santo & Johnny)
30 Bobby Vee

An Exclusive *Rockin' 50's* Interview With THE

Peggy Sue

Part 1

This interview with THE Peggy Sue was done on December 12, 1987 in my home in Lubbock. Peggy Sue had come back to the area because of the death of her stepfather and, while here, took the time to come visist and talk with me. Considering the circumstances, I sincerely appreciated her taking that time. I found her to be an open and frank person, one who had a lot of memories and remembered well. She still looked much as she did in 1958 and was a very attractive woman. Although we did talk about a couple of thing "off the record", most of the other things we discussed is here with very little editing needed. She said she would like to hear from the fans, and if you wish to write, send all correspondence to:

PEGGY SUE RACKHAM
P.O. BOX 41928, SACRAMENTO, CALIFORNIA 95841.

Questions from Bill Griggs are in bold letters.

Peggy Sue, I know that some of these questions may seem redundant and the answers have appeared before in print. I'm only trying to have you answer these questions in your own words. First off, can you tell me where you were born and brought up?

I was born in Olton, Texas and raised in Lubbock.

I know you're never supposed to ask a woman how old she is, but do you mind telling me what your birthdate was?

Sure, June 15, 1940.

Peggy Sue at Two months (photo/Peggy Sue Rackham)

Three years old (photo/Peggy Sue Rackham)

June 15th? I was born on June 17th.

Oh, we're great people, us Gemini's.

I quite agree with you. You attended Lubbock High School. When did you graduate?

1958.

Before you met Jerry Allison, Buddy Holly, and the Crickets, what type of music were you listening to and grew up with?

Rock 'n' roll, rhythm and blues. I dance, I love to dance, and my brother-in-law had gotten me all these neat records from Fort Worth, which is where they lived, and he brought them to me. They were all rock 'n' roll and rhythm and blues music.

Did you listen to country music?

No, I'm not a country music person...I listen to it now and I think it's because I was raised in West Texas. I'm a country girl.

Who did you know first, Buddy Holly or Jerry Allison?

I had met...the first time I met Jerry was in junior high school. He was in his last year of junior high and I was in my first year.

Hutchinson?

No, I think it was R.W. Mathews [junior high].

How did you and Jerry meet?

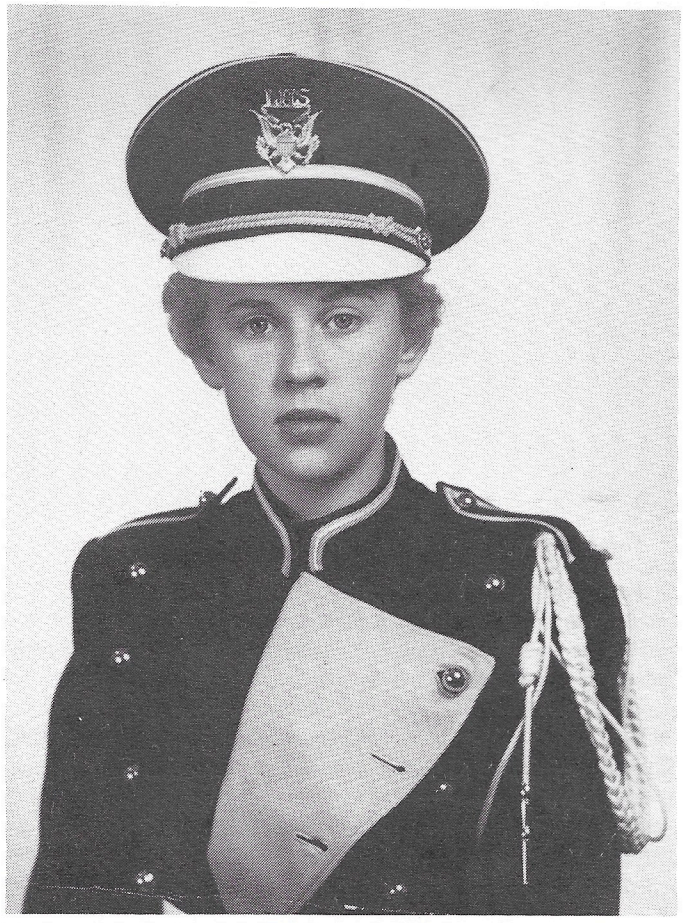
Well, I was in the same school with him. He played drum and I used to stand in the bandroom and watch him play drums. I though he was absolutely darling.

And how did you and Buddy Holly meet? Was it through Jerry?

No, it was not through Jerry when I first met Buddy, I was a sophmore at Lubbock High School, I was going into school and Buddy was coming out. He was coming down the ramp with his guitar and he had an amplifier in his other hand. He literally knocked me over in the hall, and that was when I first met him.

Do you remember about when you and Jerry started going out together? As on a date, not just as an acquaintance.

We started dating while I was a sophmore in high school. Actually, Jerry was dating my best girlfriend. I was in band, I played the saxophone and....



16 years old in band uniform (photo/Peggy Sue Rackham)

As a high school majorette (photo/Peggy Sue Rackham)

THE rock 'n' roll instrument.

Oh yeah. It's too bad I really didn't learn how to play it. But he was dating a girlfriend of mine and that's when I really got to know him.

In both junior high and high school, can you tell me about both Buddy and Jerry, how they would act with other classmates, their likes and dislikes, how much music was involved with their lives at that time, and so on?

Yeh, I can tell you a lot about Jerry Allison. Buddy had graduated the year before I got into high school, he was four years older than I am. I was never in a classroom-type situation with Buddy. The Buddy I knew was a musician who was working very hard on his career. So I can't go into that too much because I don't know. He was a lot of fun.

Buddy?

Yes, Buddy was, and so was Jerry. They both had so much personality. A good sense of humor.

Were they typical "kids" of the day? What I'm asking is, was there any difference between them and the other kids at school?

Yes. Neither Buddy nor Jerry ever fit in. They were not the kind of young men who faded into the wall when they walked into a room. You always noticed them and they always had something to say. Even back then.

Did you ever attend any of the practice sessions with the Crickets?

During that period of time? I was at some of the sessions, both in Clovis and in New York City.

Can you describe how a session would go in Clvois, with Norman Petty.

It was very relaxed. Norman's studio was next to his apartment he had there. It was a very laid back type atmosphere. With the recording equipment there, they could just go right in and work, and write, and play, until they got it the way they wanted it. They'd cut some and work until they got it right. If it took say two days, they'd stay until they got it the way they wanted it, and got what they were looking for.

Most of those sessions were done at nightime, is that correct?

At night, yes.

You also mentioned attending a session in New York, which session was that?

The session which I was at in New York was the one with "It Doesn't Matter Anymore" and "Raining In My Heart".

The string session.

Right, the string session.

There were four songs which came out of that session: "Moondreams", "It Doesn't Matter Anymore", "Raining In My Heart", and "True Love Ways". Which is your favorite?

I like all of them. I quess "It Doesn't Matter Anymore", and "Raining In My Heart".

I'm in the minority and you are too. The majority of the people say "True Love Ways", they have it played at their weddings...

I like "True Love Ways".

...but I'm partial to "Raining In My Heart". To me, Buddy was really pouring his heart out with that song, and you could tell it when you listen to it.

Yeh. You're right.

OK, that is what we call a "company session", it being done at the time for Coral Records. What differences could you see between that and the atmosphere in Clovis?

Well, everything in New York is up tight, you know. We had a full orchestra there...I haven't thought about that in thirty years...they had a full orchestra there. They did not like rock 'n' roll. There was a lot of real snobbish, uhh, you could cut the atmosphere with a knife. You could tell that they felt that we were really out of our place. I have to say, thinking back, about Buddy's maturity. He handled that beautifully. He knew what he wanted, he knew why he was there, he worked hard to get there, and he didn't let anybody shake him up.

Peggy Sue with two of her girl friends at the 1958 Class picnic (photo/Peggy Sue Rackham)

Did he try to direct things, act as a producer even thought there was a producer there?

Buddy always directed things. He always knew what he wanted and he knew when it was right, or the way he was hearing it. It was going to be the way he heard it or it wasn't going to be. But it was kind of a scary thing, considering their ages, and having to walk into a professional session with VERY professional musicians. String players are snobbish anyway, they are very professional, they do opera and all sorts of things. So, to have this little West Texas kid walk in and do his thing differently from everybody else...See, Buddy Holly and the Crickets were the first to put strings with their [rock 'n' roll] records. It was new, it had not been tried before, and there was a lot of prejudice with rock music at that time.

Of course, Coral Records wasn't really doing rock 'n' roll music at that time and that had a lot to do with it.

Yes, that had a lot to do with it. Norman Petty tried...he was trying to make Buddy acceptable, constantly trying to make him acceptable. He wanted him to be as successful a performer as he could possible be. He was trying to help manage, he did what he thought was right. As I look back now, I realize that a lot of things could have been different.

Well, if the intent to do good was there, then it was OK. Now, another thing. We talked before we started with this and you asked why I had this admiration for Buddy Holly. One reason was what you just brought up, and that was that he wasn't afriad to experiment. I think you'll agree that back in the fifties, when a group or an artist had a hit record, the next record would sound like the first and they would be trying to copy themselves to get another hit record. Buddy never did that. The second release was "Oh Boy", completely different from "That'll Be The Day", then came "Peggy Sue", different from those first two. Everything was new and exciting which is why I have this respect for this "kid". I keep saying kid but you must admit that, in that context, look at what he did as a 22 year old kid, or earlier. By the way, you don't have any tapes from back in those days, you know, from practice sessions and rehersals etc?

No, I don't.

CONTINUED NEXT ISSUE

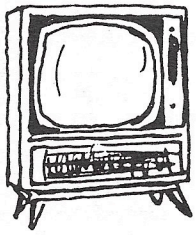
In part 2, Peggy Sue talks about the record of "Peggy Sue", her marriage to Jerry Allison, and much more.

INFORMATION NEEDED

Would you please help? I need some information for future reference pertaining to some things we may be planning. Those living in the bigger cities of Japan, Australia, New Zealand, Western Europe, Hawaii, and the Atlantic coast of the United States, would you send me info about the various performing halls in your locality? I'd need to know the address of the hall, the seating capacity, if it is a union hall, who to contact about leasing the hall, the population of the city it is located in etc. If you have the name and address of a booker in that area, I'd appreciate receiving that also.

We have something up our sleeves and want to start planning it. Should we receive the proper information from you and decide to bring it to your city, you'll be happy about it, that's for sure. When it is announced, BHMS members and ROCKIN' 50's readers will receive the first information and special treatment. Keep watching these pages!

1950's Visual



REVIEWS OF 1950's MUSIC MOVIES, AND TV AND VIDEO PROGRAMS *ABOUT* THE 1950's

by John Jackson

(This past December, John Jackson had a fire which destroyed just about everything he owned, including his research materials. Although he was worried about not being able to have a movie review article ready for this issue, I told him not to worry, that I still had a couple of articles he had written for me about the movies and would run those in lieu of a review.)

REAL LIFE vs CELLULOID MYTH

"Go Johnny Go" was filmed in January, 1959, little over half a year after Alan Freed lost his WINS "Rock And Roll Party" radio program because of adverse publicity stemming from riot charges lodged against the deejay after a live show in Boston, Massachussetts in 1958.

The obvious references to Loew's State in "Go Johnny Go" were not accidental. They reflected real-life significance in Freed's career. The Paramount Theater chain, where Freed's New York shows gained notoriety from 1955-'57, refused to book the deejay following the Boston incident because they felt he was too controversial at the moment. Miffed, Freed took his business elsewhere--to rival Loew's State. This antagonized Freed's new employer, WABC radio, which was corporately linked to Paramount. In retaliation, WABC (which was paying Freed $40,000 a year in salary) charged their star property $30,000 a year to plug his live shows over his WABC radio program. An indication of just how financially lucrative such shows were to Freed was that he lived with the WABC arrangement.

An expert at promotion and hype, Freed produced "Go Johnny Go" as a sort of promo itself--for the deejay's upcoming real-life Christmas show which was staged at the Brooklyn Fox/Fabian (the sight of early-60s "Murray The K" extravaganzas). Freed had no doubts that he would beat the payola rap and return to New York radio. He even staged a 1960 Washington's Birthday show at the Apollo Theatre, but that show was to be Freed's last. He never did return to New York radio.

A behind-the-scene look at this "innocent" rock 'n' roll film reveals the Machiavellian tactics used in the music and entertainment business. Freed, as one of the most influential rock 'n' roll deejays, continually had to take care of business in order to maintain his status. Putting together "Go Johnny Go" was no exception.

Ever since Freed broke Chuck Berry's "Maybellene" in 1955 it was accepted that Leonard Chess had a "pipeline" from Chicago to Freed in New York. At the time that "Go Johnny Go" was made, both Berry and Harvey Fuqua recorded for Chess. Freed was also tight with influential New York record manufacturers George Goldner and Jerry Blaine. When the film was shot, Jo Ann Campbell and the Flamingos recorded for Goldner while the Cadillacs recorded for Blaine.

Freed's associate producer for "Go Johnny Go," Jack Hooke, was the deejay's real-life business partner and right-hand-man. Hooke appeared in the film as one of the police officers arriving at the jewelry store to apprehend Freed. Likewise, the blonde woman seen in the film as Freed's secretary was Inga Boling, in real-life Freed's third wife!

"Go Johnny Go" shows the making of a recording star, but ironically, Freed's off-screen actions showed the same star-making process to be somewhat of a myth. Although each artist garnered immense exposure and publicity for appearing in the film, only Jackie Wilson and Chuck Berry managed to crack the Top 100 with songs from "Go Johnny Go." Clanton, the movie's star, had "Ship On A Stormy Sea" and "My Love Is Strong" released" (Ace 560) to coincide with the film, but neither side made the national charts.

Inga Boling (Freed) cut a couple of records herself (issued simply as "Inga") in 1959 and Freed plugged them incessantly on his nightly radio program, never mentioning that "Inga" was his wife. So it DID take more than just radio airplay to make a hit record. Has anybody out there ever heard of Inga?

"AN EISENHOWER-LED PLOT?"

When Alan Freed was originally approached for a cameo role in "Rock Around The Clock" he turned the bit part down. Even after the role was expanded to accommodate Freed, the famous deejay showed an uncharacteristic lack of faith and foresight in rock 'n' roll's future on film. Freed demanded a lump sum payment, "up front," while the movie's producers offered him a percentage of the profits. In a compromise, Freed reluctantly "settled" for a smaller lump sum AND a percentage of the profits. Within a year "Rock Around The Clock" had grossed almost FIVE TIMES the $500,000 production cost, bringing Freed a windfall profit.

"Columbia could have bought Freed for $15,000, and instead he made a fortune," commented Paul Sherman, a fellow deejay/announcer on WINS.

Freed's reaction to his first film performance? "He was pleased," recalled Warren Trobb, the deejay's personal attorney and a close friend. Troob likened Freed's reaction to someone hearing his own voice on tape for the first time. "Alan was sure he didn't look in real life the way he did on screen."

Filmed in less than two week, "Rock Around The Clock" attempted to show the "wholesome side" of rock 'n' roll. Ironically, the film's chances for success were given a substantial boost by the periodic "riots" that broke out across the U.S.A. following showings of the movie.

First reports of overseas rioting came from Dublin, Ireland, following "Rock Around The Clock's" premiere there, and in Germany theatres tried unsuccessfully to obtain anti-riot insurance before showing the film.

In Copenhagen, Denmark a motorcycle gang dubbed the "Leather Jackets" terrorized the streets after seeing "Rock Around The Clock." In Egypt, authorities saw the movie as an "Eisenhower-led plot" to encourage middle-east turmoil by undermining Egyptian morals, while The Shah of Iran banned the film as a threat to civilization!

This is all true, folks! Believe it or not!

(photo/Bill Griggs)

Moscow condemned the film as showing "fake folk music," while in the U.S. the communist newspaper The Daily Worker called "Rock Around The Clock" a "direct, refreshing film." Although objecting to the movie's "relentless commercialism," The Worker noted there was nothing obscene about the music (so rock 'n' roll WAS a communist plot after all!).

There were good times as well. In pre-Castro Cuba, for instance, "Rock Around The Clock" played to packed houses as Havana became the scene for several rock 'n' roll revues hosted by one Rafael Zomavilla, who billed himself as the Latin Alan Freed.

Perhaps the most sensible reaction to the film came out of England, where "Rock Around The Clock" played in over 300 theatres without incident until a group of teens left a south London movie house to dance in the streets, chating "Mambo Rock" and stalling traffic on the famed London Tower Bridge.

Queen Elizabeth, scheduled to view "The Caine Mutiny," instead requested a private screening of "Rock Around The Clock," while elsewhere a fifteen year-old Liverpoolian punk name John Lennon took in a showing of the film at a local cinema and emerged down-hearted, for there had been no riot after the movie.

Today, "Rock Around The Clock" seems so innocuous it's hard to believe such a film could cause entire governments to act as they did.

As always, there were voices of reason. One, in particular, was that of Britain's music trade paper the *New Musical Express*. In 1956 the Express editorialized: "Hooligans were hooligans before 'Rock Around The Clock' was ever exhibited. They have not suddenly become undisciplined and irresponsible because they have heard Bill Haley and his rocking tempo."

Have we learned NOTHING in the past thirty years?

"ROY ORBISON AND FRIENDS"

I was really looking forward to this Cinemax special which first aired in January 1988. It was 60 minutes and advertised as "A Night In Black And White". As Roy Orbison is known for his black clothes and dark glasses, filming in black and white didn't bother me...until the special actually got started. Black and white photography, whether still pictures or film, is an art, and it was very unfortunate that those in charge of this special did not know that art. In my opinion, it was poorly photographed with the contrast running from dark to light and back again during the same scene, some scenes giving the appearance of being out of focus, others being almost totally washed out. This made it hard to concentrate on the music.

The show was loaded with special quests including Bruce Springsteen, Elvis Costello, J.D. Souther, Jackson Browne, T. Bone Burnette, Steven Soles, & Tom Waits. The chorus consisted of K.D. Lang, Bonnie Raitt, and Jennifer Warnes. The backing band had James Burton, Glen D. Hardin, and others.

Orbison opened the show with "Only The Lonely" and then went into "Dream Baby" with Bruce Springsteen doing a duet. Just before the last verse, there was a long pause, Roy and Bruce looked at each other, smiled, and then went into the finish.

The 4th song was "Ooby Dooby", a 1988 version, followed by "Leah". We then heard a nice version of "Running Scared". Elvis Costello played guitar for the session and chimed in at times playing the harmonica, and very well I might add. A real nice version of "In Dreams" was heard with a string section backing Orbison nicely. On "Crying", he showed off the power of his voice.

Elvis Costello joined in on harmonica again as Roy went into "Candy Man", and Orbison himself played harmonica during the break on this song. Next came "Down The Line", the Jerry Lee Lewis version, not the Buddy Holly song. This was done slower than Jerry Lee does it and was real nice, especially during the instrumental break. "Mean Woman Blues", "It's Over", and "Pretty Woman" finished the special. Although K.D. Lang has been featured on the Orbison video of "Crying" as seen on MTV, she simply stayed in the chorus on this special. I don't know why as she has one heck of a voice.

By the way, we were 53 minutes into the speical before Roy said his first words, and only two words they were..."Thank you". It would have been nice to have him say a little more, I think.

The music was pretty good, overall, but the photography really turned me off. Although Roy Orbison is a classic in the music field, I couldn't rate this special over B+. It *is* worth watching however, if you have Cinemax, turn it on.

RITCHIE VALENS SCHOLARSHIPS

BHMS member Beverly Mendheim, author of the book "Ritchie Valens - The First Latino Rocker", sent me a newsletter from the *Youth Opportunities Foundation* (YOF) of California. It was announced in their Winter 1987 issue that a new Ritchie Valens Music Scholarship was being founded and the first contributers were Columbia Pictures, Carnation Company, and Metropolitan Theaters. An extensive program to select outstanding young Hispanic musicians in planned for 1988.

SPOTLIGHT ON

The Big Bopper

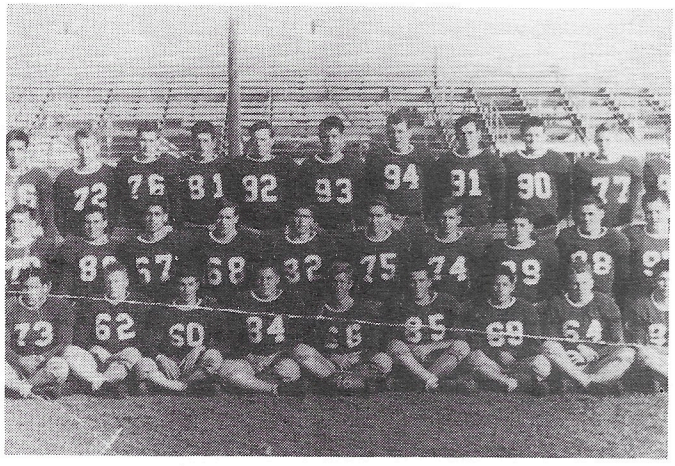
by Bill Griggs

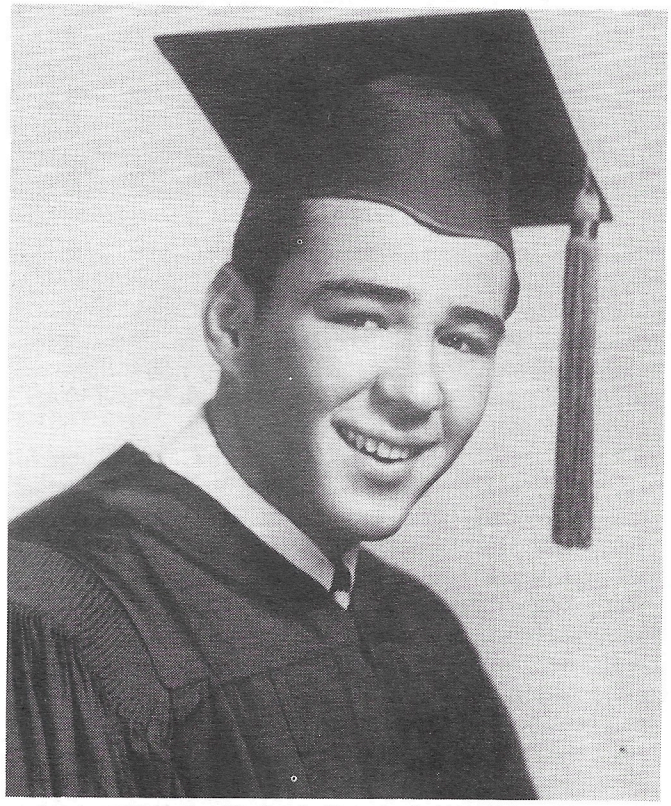
I'm going to call this "The Big Bopper - The Other Side Of His Music" because there is another side to this man which few people are totally aware of. We all know about the tremendous success of "Chantilly Lace" which became a Top Ten hit for him in August of 1958 and earned him a gold record. Some of you are aware of the ballad side of the Bopper, songs like "Someone Watching Over You". But there was more, much more, about this funny yet kind stocky man from East Texas. I'll pause briefly on the music but I wanted to show the other side of this man, hence, "The Other Side Of The Big Bopper".

The best way to start is at the beginning and Jiles Perry Richardson was born in Sabine Pass, Texas on October 24, 1930. He was the oldest son of Jiles Perry Sr. and Elise (Stalsby) Richardson, his two younger brothers being Cecil and James. His father was an oilfield worker and driller. The Richardson family moved to Beaumont, Texas in the 1940's.

Much has been said and argued about the Bopper's real name, here's the story. He was born "Jiles Perry Richardson", a name he really didn't care for that much. He shortened his name to his initials "J.P." and his friends called him "Jape", pronounced either as one word or as two syllables as the initials sound. In this article, I'll call him Jape unless the name Bopper is needed.

Jape gradulated from Beaumont High School in 1947 and was a member of the "Royal Purple" football team, wearing number 85 as a defensive lineman.





Jape on his school's football team (left) and at graduation (above) (both photos/ Bill Griggs)

Immediately after graduating, Jape got a job with KTRM Radio in Beaumont, finally landing his own show from 9:00 PM to Midnight called "Club 990". He billed himself on the show as the "Head Waiter". Jape was known for his wonderful sense of humor, few of his friends ever saw him get upset or angry. Another example of his sense of humor was on another radio show at KTRM when Jape talked to his "pet frog" named Aloyisious!

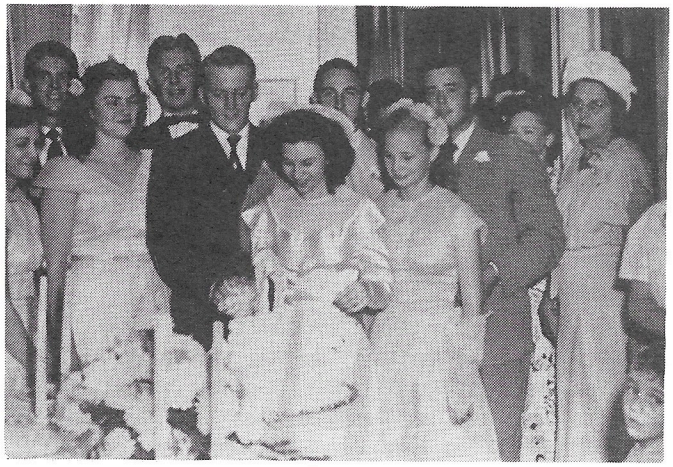
The persona of "The Big Bopper" was created by Jape in 1953 for his radio show and it was an instantaneous hit with his fans. At about that same time, Jape traveled to the Jay D. Miller studios in Louisiana and recorded a song called "Boogie Woogie", just before he went into the service for

Uncle Sam. The song is only available to my knowledge on an album called "Louisiana Swamp Pop", Flyright 532, issued in 1977.

Jape became a member of the Armed Forces in the mid-fifties and was a radar operator instructor at Fort Bliss, training other inductees in preparation for the Korean War.

Jape had married Adrianne Joy Fryon on April 14, 1952. They had a daughter Debra Joy and Jape's wife, known affectionately as "Teensie", was pregnant at the time of the plane crash in 1959 and then had a son who was named Jiles Perry Junior (Actually the 3rd).

All of Jape's friends knew him to be kind, funny, and sometimes a little mixed up. Good friend Gordon Baxter related the following about Jape's wedding day. "I was his best man at this wedding. He came out on the steps after the wedding so confused that he shook hands with everybody and then kissed me instead of his wife".



Always wanting to be in the music business, Jape had been told many times by his friends that breaking into it was hard to do. His primary musicial interest was New Orleans Blues, but after hearing hit records of "Witch Doctor" by David Seville, and "Purple People Eater" by Sheb Wooley, both number one records in the Spring of 1958, Jape wrote another novelty record called "Purple People Eater Meets The Witch Doctor". The record was released locally on Pappy Dailey's "D" label and started getting airplay. Someone turned the record over to the "B" side and found "Chantilly Lace" which then roared to the top of the charts. The Bopper was on his way.

(record/ Bill Griggs)

According to *Billboard* Magazine, the Big Bopper charted with three different songs, "Chantilly Lace" which reached number six, "Little Red Riding Hood", which reached only to number 72, and "Big Bopper's Wedding", which climbed to number 38 in December of 1958. That is a little misleading as the Bopper, as J.P. Richardson, wrote some other songs which became big hits for other people.

Jape wrote "Running Bear" (That's him doing the Indian sounds in the background) and Johnny Preston took the song all the way to number one in October of 1959. Jape also wrote "White Lightning" which George Jones charted with on the pop charts and scored much higher on the country charts.

He never forgot his first love of New Orleans Jazz and Blues, but became known as a novelty song artist. This again is misleading as there are some fine songs by Jape which I think are simply beautiful, such as "Someone Watching Over You". Aside from his disc jockey days at KTRM, Jape was turning into a fine songwriter, the only thing which stopped him being that plane crash.

Gordon Baxter comments on the Bopper: "He heard that extra beat. You, know, country music has a straight four-four beat like *blam blam blam,* and Jape was hearing that extra beat, *blamety blamety blam.*"

During the 1950's, radio stations were known for producing various contests and stunts to keep their listeners tuned in. KTRM was no exception. The Big Bopper (as he was known by then) participated in many various stunts, all to the delight of his audience. (photo/Bill Griggs)

During the 1950's, radio stations around the country were doing contests and stunts in order to capture and keep listeners. KTRM was no different and Jape took part in wheelbarrow races, a motorboat race across Lake Charles while another DJ raced around the lake in a car (Jape won), and of course, there was the *Japeathon.*

Jape wanted to better the official world record for a disc jockey staying on the air playing records, and he succeeded. At noon, on Monday, April 29, 1957, he started playing records with a remote broadcast from the lobby of the Jefferson Theater in downtown Beaumont. It lasted 122 hours and 8 minutes. Jape was given a complete physical examination before he started and keeping track of Jape's exact time on the air was accountant John Gaskin, his final statement of time being checked and notorized by Will Camel.

Jape spun 1821 records during his stint on the air while his fans cheered him on. While setting the record, Jape kept up his energy with a high sugar, starch, and protein diet of roast beef sandwiches, malted milkshakes, dry toast, ice cream, and liquids. He wa allowed no drugs, stimulants, or other "tonics" and was constantly checked by a doctor at least twice a day.

He took cold showers ten times a day during each five minute newscast, and received body massages several times per day. He was shaved daily by "LeRoy" of LeRoy's Barber Shop as Jape sat at the mike talking. Jape did breathe oxygen from time to time during the 5+ days, and continuously for the last 35 minutes before he left the air and was taken to the hospital, totally exhusted, for a checkup.

The song which was playing when the previous record was broken was "All Shook Up" by Elvis Presley, and the last song played on the Japeathon was "Cattle Call" by Doris Day.

Finally calling it quits, Jape stopped at 2:08 PM on Saturday, May 5th and was taken to Baptist Hospital as over 2000 people cheered him as the new "King of the disc jockeys". Before he collapsed on the stretcher, Jape's last words was "Let me get some sleep".

He slept at the hospital for 20 straight hours, lost 35 pounds from the ordeal (He weighed 240), and drank orange juice with vitamins as his first "real" meal afterward.

His overtime pay for the "stunt" amounted to $746.50, but when questioned afterward, Jape said, "I wouldn't do it again for anything".

With the success of "Chantilly Lace", Jape started touring and also appeared on *American Bandstand.* (A full clip of Jape performing "Chantilly Lace" appears on the "Best of Bandstand" videotape produced by Dick Clark and now commercially available. It's a great clip).

After returning from one of his tours, Jape was talking to Gordon Baxter and told Gordon that something "funny" had taken place on that tour. Gordon relates it as follows:

Jape: "I tried to live like you told me, Bax, but I gotta tell you something which happened to me on the tour, in a motel bathroom".

Gordon: I leaned closer across the table and said "Yeh, yeh, tell me about it".

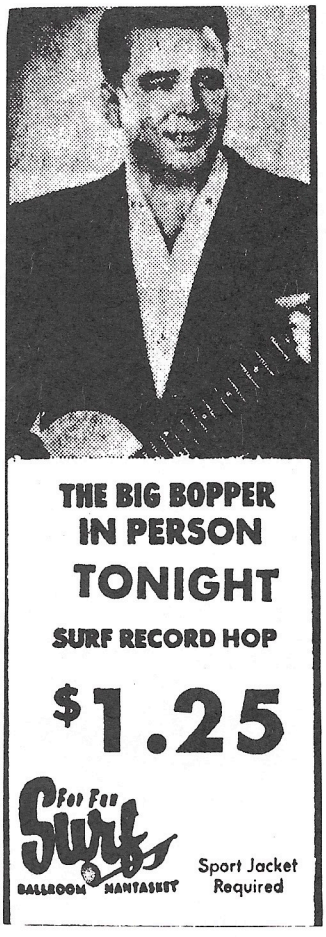
Jape: "Well, it was something I've never seen before and you had never told me about it".

Gordon: (getting excited) "Yeh, yeh, go on".

Jape: I found the bathroom fixture. Instead of two handles, there was only one sticking up there and you had to swing it from side to side to make it work. I never did figure it out and couldn't get a bath that night".

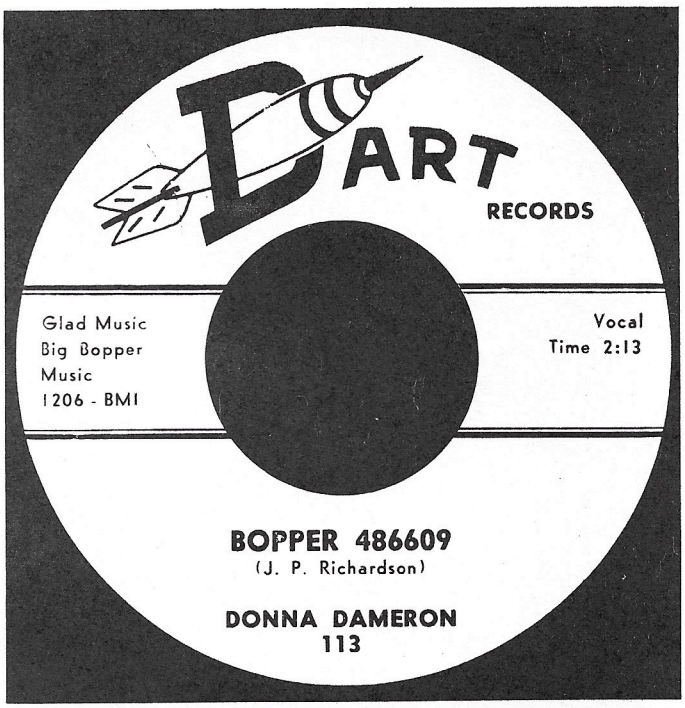
Gordon: (laughing) That's kinda how his head worked, he was putting you on all the time.

Yes, Jape was a big kidder and did have a keen sense of humor. His coat had a name, he called it "Melvin", and the knee length jacket was "Zelda".



Speaking of the tours, and of fate, the Bopper had a concert date at the Surf Ballroom in Nantasket, Massachusetts on January 2, 1959 exactly one month before he would appear at the Surf Ballroom in Clear Lake, Iowa on February 2, 1959, which became his last performance. Who says history doesn't repeat itself!

Jape had written another song, an "answer" to his monster hit "Chantilly Lace", but from the woman's viewpoint on the phone. It was titled "Bopper 486609" and was recorded on December 21, 1958 by Donna Dameron. This record, on the Dart label, is quite rare today, primarily because the Bopper himself can be heard talking and laughing at the end of the record.



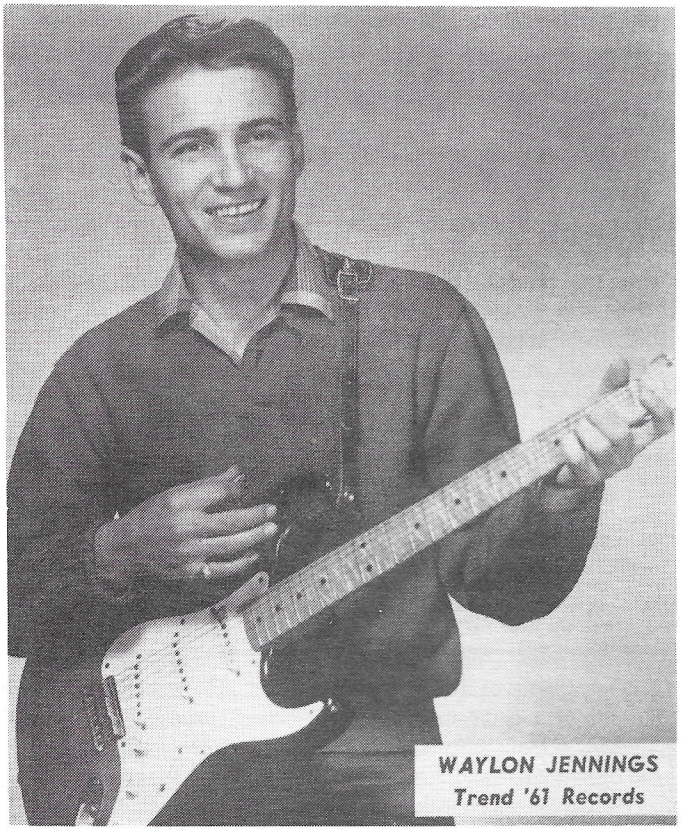
(record/Bill Griggs)

In January 1959, Jape took a leave of absence from KTRM Radio to perform on a tour called "The Winter Dance Party" where he'd be co-starring with Buddy Holly, Ritchie Valens, Dion and the Belmonts, and a young newcomer named Frankie Sardo. We know about the busses constantly breaking down, the heaters not working at 30 degree below zero weather, and Buddy's drummer Carl Bunch ending up in the hospital with frostbite of the feet because burning newspapers in the aisles of the bus didn't keep him warm. The tour limped into Green Bay, Wisconsin on February 1, 1959 for a show and Jape had caught the flu.

The next tour stop was Clear Lake, Iowa. Buddy Holly was hiring a small plane to take him and his band to the next stop so some business could be taken care of and their clothes which they had been sleeping in on the busses could be laundered.

Ritchie Valens, The Big Bopper, and Frankie Sardo clowning on stage - January 24, 1959 - in Kenosha, Wisconsin.
(photo/Sterelczyk)

(above) The Big Bopper, Frankie Sardo, and Buddy Holly pose with DJ Jim Loundsberry and "Debbie" on January 24, 1959. (left) The Big Bopper clowning on stage in Kenosha, Wisconsin. (both photos/Sterelczyk). (Below) The Big Bopper on stage in Montevideo, Minnesota - January 27, 1959. (photo/Bill Griggs)



Because he was ill, Jape asked Waylon Jennings for his seat on the plane. As this was Waylon's first tour, he really didn't mind and stayed on the bus with the Bopper's new sleeping bag. Ritchie Valens had talked Tommy Allsup out of his airplane seat and after the Clear Lake show, they headed for the airport. Jape, Buddy, and Ritchie got into a small Beechcraft Bonanza four-seat airplane with the pilot, Roger Peterson, and the plane took off at 1:05 AM the morning of February 3, 1959. The plane crashed just a few miles from the airport, and the tributes began.

There are many tribute records mentioning the crash, or mentioning some or all of the three artists who were lost. Speaking of the Bopper, three records come to mind. Good friends Gordon Baxter and Benny Barnes co-wrote "Gold Records In The Snow", sung by Benny Barnes and released on the "D" label. The song had a country flavor to it and was done in a sincere style. Another was "Buddy, Big Bopper, And Ritchie" by Loretta Thomson, about as rare as the Barnes record but not as good, on the Skoop label (#1050). The third was by Ray Campi and was titled "The Man I Met" (D 1047). Ray told me in a very early interview that the session to record this song was very sad, because they were using the Bopper's band on the recording.

February 6, 1959 was another sad occasion as this was the day of the funeral for Jape "The Big Bopper" Richardson. Gordon Baxter could not bring himself to attend the funeral so he pulled the shift at KTRM Radio while the actual funeral was taking place. A tape of his broadcast from that time still exists and is very sad. Gordon Baxter locked himself in the studio and began "talking" to Jape over the air. Gordon was playing some New Orleans dixieland jazz music in the background, Jape's favorite, and here are some excerpts from that historical and highly memorable tape:

"February 6, 1959 from KTRM in Beaumont, Texas, and even as we talk to you from these deserted studios of this radio station, a long and mournful funeral procession is leaving the Broussard Funeral Chapel in Beaumont and winding its way through the streets of Beaumont to the Forest Lawn Cemetary for the final services and burial of our staff member and dear friend J.P. Richardson...I promised Jape, earlier today at the funeral home, that when he went for his ride in the Cadillac, I'd play him some music which he'd enjoy...A funeral itself is a pretty grim and saddening business, and to be taking a happy man who brought happiness to people and much much joy on a funeral ride is extra sad and grim...So I said to that closed coffin, Jape, when they take you for that ride I'll ask them to call me and they did. When they do, I'm gonna get out the

songs you liked the best. I know you liked the rock 'n' roll which was your bread and butter...but the music which made your toes tap was that New Orleans Jazz and ragtime music, so I thought I'd send you along with it. (Playing the music) Jape, I sure wanted you to know that we got a lot of mail from friends of yours you never knew you had. You got a telegram, Jape, from Private first class Elvis Presley and Colonel Parker. And I thought you'd get a little kick out of this before you finish your affairs here on Earth. You got a summons from the City of Beaumont, Texas for two traffic violations for overparking your Dodge, PF247, on September 17th and December 18th, and you owe the City of Beaumont $2.00. But don't worry about it, Jape, don't worry about it. (More music is played). You know, Jape would have gotten his gold record for 'Chantilly Lace' next Sunday, had he lived. But the way I feel is that the folks here on Earth will get the gold record...And we're rolling into the graveyard in New Orleans style. It might not seem right to some of you folks, but it seems right to me and Jape. Now don't call me on the phone because there's no one here but me and Jape...(Played 'Chantilly Lace') You know, Jape, we couldn't believe it here last Tuesday, and we wouldn't believe it until we made a bunch of phone calls and finally got the last final official word that it had happened to you. And when that happened, Jack Neil put his head in his hands and cried. We didn't hardly do any broadcasting that day...A little girl called me on the phone a minute ago, even though I asked you all not to, and she said 'They just went by my house and I said a little prayer for him', and I said 'Thank you honey'. (Playing 'When The Saints Go Marching In') Jape, you remember when you got married at Saint Anthony's here in Beaumont? You and little Teensie came out. She looked so cool and collected and sweet and beautiful, and your face was as flushed as a red brickhouse. You were so shook up and confused that you kissed me instead of the bride, I'll never forget that. And Beaumont will never forget that Japeathon. You showed what you were made out of that time. I mean, it was just plain iron nerves and physical stamina and courage. And even when you were goofy and out of this world, you never did say anything you could be ashamed of. You remember that goofy race we had at Lake Charles and back in that outboard motorboat and a Buick? And I cut the starter cord off because I'm a showoff and you still beat me in by two and a half hours and we had that big crowd of people there? And later, I had to roll you down the Main Street of Beaumont in a wheelbarrow and when we went by the fire station, all the firemen came out and knocked us out of the wheelbarrow with the firehoses...(Played 'Preacher And The Bear') Ladies and Gentlemen, you're listening to the funeral music of a fine man and a happy man, who had a happy sound and made people happy with him. To J.P. Richardson, Jape, I remember when you started your radio career at KTRM at the age of sixteen...Well, you've got the Life Magazine reporters here today and the whole nation is missing you and grieving you. But I don't think anyone misses you as we do. There's no bottom in my heart to tell you how I felt when I looked into Teensie's face last night when we said the rosery. But I think that everything will be fine with her and I know that everything is fine with you, and I'm just glad I can play this music for you on your last ride. (Playing 'When The Saints Go Marching In' again) You oughta be just about there now, partner, bye bye."

A couple of notes to the above broadcast. When Gordon Baxter said "You oughta be just about there now", the funeral was just turning into the cemetary. Also, the evening before, a *Life* magazine photographer tried to pose three teenagers weeping over the coffin and Gordon Baxter threw the photographer out bodily.

Whenever we hear "Chantilly Lace" or some of his other songs, a smile crosses our faces. Jape was like that, a kind funny man who *did* bring happiness to all of us. He's gone now, but his music is still around. If you haven't heard the other songs he did, get his album out and listen. I'm certain that it will bring a smile to *your* face too.

Postscript: Movies have been made about Buddy Holly and Ritchie Valens. Sooner or later, someone will get the idea to do a movie based on the Big Bopper. I hope, I really hope, that they research it properly and talk to those "in the know" and get the real story, because a movie about Jape wouldn't be exactly a musicial, it should show the kind and funny side of Jape, all the stunts he and the others pulled at KTRM Radio, and so on. I think such a movie would be extremely interesting, funny, and show the *complete* Jape Richardson, and not just be about his monster hit song "Chantilly Lace". Another point to ponder, I have never heard The Big Bopper actually talk, as in an interview, has anyone out there heard this? There must be some tapes somewhere and if you have any, please let me know, especially any airchecks of his radio shows. Jape wasn't a saint, but everytime we hear "When The Saints Go Marching In", we" think of him.

Some of the pictures of the Big Bopper used in this article were taken on January 24, 1959 at the Eagles Ballroom in Kenosha, Wisconsin during the "last" tour. These photos are captioned "Photo/Sterelczyk". He has 22 pictures in all including the Big Bopper, Ritchie Valens, Buddy Holly, Dion, and Frankie Sardo. Mr Sterelczyk, a professional photographer, is making all of these pictures available to anyone who wishes to purchase them. He had prepared a contact sheet which shows all the pictures with a number and the ordering information. You can purchase the entire set or buy them separately. To receive this FREE descriptive information sheet, send a stamp (22¢) or if overseas, send 2 IRC's, to: **Sterelczyk's Color Photography, 6918 Sheridan Road, Kenosha, Wisconsin 53140.**

The Crickets just returned from a tour of Australia and New Zealand, the first time they have been there since 1958. Here are Joe Mauldin and Jerry Allison posing backstage with BHMS member Dave Agius of Australia. (photo/Dave Agius)

COMPACT DISCS
WHAT ARE THEY?

by Bill Griggs

With more and more of you adding a compact disc (CD) player to your stereo system and stocking up on CD's, I felt that an article describing what they are and what the players do would be helpful and appropriate. Compact discs hit the market in 1983 and have really taken over the space in your local record stoare. It'll be a while, however, before they completely replace the vinyl record as there is too much out there on vinyl which is not yet available on compact disc. The day is coming when you'll be able to bring a vinyl record into your stereo store and have them encode it on a compact disc. Then, watch out!

A compact disc is made of a hard polycarbonate plastic, is about 4¾" in diameter but only .06" thick. It is almost indestructible with normal use. When it is played, it is "read" by a lasar beam with no needle to scratch a groove as with a vinyl record. The grooves or tracks on a CD are so tiny that 300 of them would fit into a regular groove on a vinyl record. As the music has been encoded on the disc by digital means with a computer, there are virtually no background noises. No ticks and pops, just music.

The only problem is with the "older" music, that of the 1950's etc which exists in analog form on a master tape. Sometimes, these analog masters are remastered in digital form ("Buddy Holly - From The Original Master Tapes" - MCA 5540) and the resulting sound quality is superb. If those analog masters are simply transferred to digital and encoded on the disc, you'll probably hear some tape hiss although it's usually not that bad. As a rule, all digitally mastered discs state that information somewhere on the disc's cover.

Certain "codes" appear on the back advertising sheet of some compact discs, such as "AAD" (Analog/analog/digital) or "DDD" (digital/digital/digital). Ones showing "AAD" mean that the master was analog (recorded on tape), it was mixed analog (mixed on tape), and then transferred onto digital for the disc. Those stating "DDD" mean that the music was recorded digital, mixed digital, and transferred digital, the resulting sound being the best.

Especially with the older master tapes, it's not the compact disc which reproduces the music better, it's the absence background noise which tricks your ears into thinking that you are hearing the music better. Want a demostration? Go to your Radio Shack or stereo store and ask to hear a compact disc. You'll be pleased with what you heard.

Compact disc players sell from thousands of dollars to as low as $99.00. If you spend a couple hundred dollars for a brand name unit, you'll have music quality you've never heard before. Most of the higher priced units simply offer more special features, some of which you don't need anyway. As a rule, the playback quality of most machines is about the same until you get above a thousand dollars or so.

A CD will hold up to 74 minutes of music, about the length of two albums. Beware of "short" CD's containing about 10-15 tracks and selling for the regular retail price of $14.99. Budget CD's have less tracks, and they cost less too. The average number of tracks on a regular priced CD is 20-22, sometimes more regular features of a CD player is that you can program it to start on any track you choose. No more trying to carefully place a needle between tracks on a vinyl record. If you want to hear the sixth track, program the player for track six, push "play" and it starts. Most players can be programmed to play the tracks in any order you want. Most players can be programmed to play the tracks in any order you want. Another feature is that the player will tell you how long in minutes a particular CD is after you insert it.

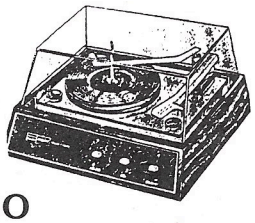
When you press "pause", the player stops instantly and when you release the pause control, the music starts exactly where you left off, unless you press "repeat" and then it starts at the beginning of that particular track. Some players have "shuffle play" which means it will play your favorite CD in a random order so you won't "memorize" the playing order of the tracks.

Is a CD player for you? That is up to you. It is the coming thing in home music and if you don't hurry up, your neighbor will have his before you get yours. Coming soon is digital Audio Tape (DAT) but that's another story.

WAYLON JENNINGS

Waylon was a disc jockey at KLLL Radio in Lubbock, Texas, when he was discovered by Buddy Holly. Buddy Holly produced a recording session for Waylon in 1958 when Waylon recorded a song called "Jole Blon," and Buddy Holly was playing guitar in the background. In 1959, after Buddy Holly had split with his group — The Crickets — Buddy asked Waylon to play bass with him on the *Winter Dance Party* tour. Waylon agreed, and in the early morning hours of February 3, 1959, Waylon was supposed to have been a passenger in a small airplane flying the new Buddy Holly band to their next destination. At the last minute, the Big Bopper, another performer on that tour who had the flu, asked for Waylon's seat on the plane. Waylon gave up his seat to the Bopper, and continued on in the bus. At 1:05 that morning, the Beechcraft Bonanza took off, crashing minutes later killing everyone on the plane. Today, Waylon Jennings is a top country music artist with a large following. He has recorded a tribute record to Buddy called "Old Friend," and if you listen closely to some of the lyrics in Waylon's songs, you'll hear references to Buddy Holly and what happened that dark and lonely night when the airplane crashed.

1950's Audio



SCANNING THE RECORD CHARTS OF 30 YEARS AGO

by Jack and Cathy Miller

According to the calendar, 1957 was headed for the history books but you almost couldn't tell by looking at the top 40 surveys as over a dozen late '57 sounds were still on the rise in the early days of 1958. Also competing for space were the new discs that turned up in January and February of the new year. There's a lot to tell you about so let's get going.

Jerry Lee Lewis' November release, "Great Balls of Fire", continued to burn brightly (and up to number five) in early January giving the Sun rocker his second straight big seller.

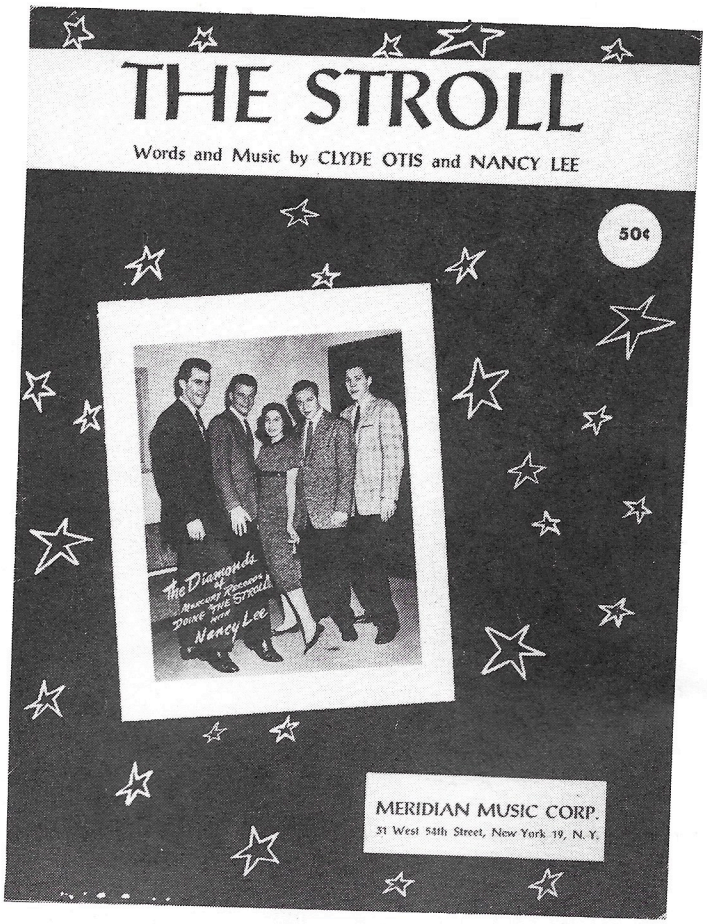
Among the still upward December entries were the next two number 1's. The **Crescendos** and "Oh Julie" overtook **Bobby Helms'** "Jungle Bell Rock" before 1958 was a week old. Just two weeks later, the year's first big instrumental settled into the top spot for a long stay. **Billy Vaughn** rode high with "Sail Along Silvery Moon" until March.

"Stood Up" became **"Ricky Nelson's** most successful effort to date by bopping up to the number two slot for a week. **Frankie Avalon's** "De De Dinah" and "Sugartime" from the **McGuire Sisters** also made the runner-up spot in succeeding weeks. **Clint Miller** wasn't far behind. "Bertha Lou" checked in at number four early in January. A week later and only a couple of notches lower came the **Crickets.** Their "Oh Boy" peaked at number six in the middle of its month-long top ten stay. (The superb vocal backing was provided by the Picks-John & Bill Pickering and Bob Lapham). **Rene Hall's** Orchestra found its way to the tenth spot with "Twitchy".

"The Story Of My Life" crested in 11th place for **Marty Robbins** while **Lee Allen** went "Walkin' With Mr. Lee" right on up to the 12th slot. **Sam Cooke's** "I'll Come Running Back To You" missed the first dozen by just a spot. **Mitch Miller** and **Jimmy Dee** both became top twenty artists with their respective discs, "March From The River Kwai" and "Henrietta". Not so lucky this time was **Johnny Nash's** "Very Special Love". Johnny's ABC Paramount entry couldn't get past number 30.

Now for the sounds that debuted in January of 1958: **Roy Hamilton's** initial chart appearance was impressive. His gospel styled "Don't Let Go" soared to number four two quick weeks after its January 6th start-off. The **Diamonds** came out dancing. "The Stroll" stepped to the 8th spot by the end of the month and was gone from the dance floor before February ended. **Dale Wright** disappeared just as quickly but not before his "She's Neat" jumped to number three. Both the **Twin-Tones** and the **Playmates** came up short with "Jo-Ann". Neither record did better than 32nd. "Teenage Letter" only went one slot better for **Joe Turner.** "Buddy's Bounce" didn't so the **Freddie Mitchell Orchestra** limped away after a 33rd spot high. "I'm Comin' Home" gave the **Chancellors** the dubious distinction of having January's only new disc to show and go in a week's time. (The XYZ effort made the bottom of the sheet). **Johnny Mathis'** string of top five hits ended at three because his new one, "Come To Me" stopped at number 29. "Sugah Wooga" was the key to hitsville for Savoy Records' **Three Playmates** by swinging sweetly to the 18th slot. **Billie and Lillie** went as far as 14th with "La Dee Dah" on the Swan label.

"I'm Gonna Be A Wheel Someday" rolled up to number ten for **Bobby Mitchell** a couple of weeks after the **Casuals'** "So Tough" became the 6th most popular sound around. **Perry Como** and his latest, "Catch A Falling Star", tailed off after rising to number five. The **Royal Teens** went Perry one better with their "Short Shorts", climbing to the fourth slot in early February.


THE STROLL
Words and Music by CLYDE OTIS and NANCY LEE
50¢
The Diamonds
MERIDIAN MUSIC CORP.
31 West 54th Street, New York 19, N.Y.

(sheet music/Bill Griggs)

Elvis Presley followed his Christmas EP release with "I Beg Of You" and got his first top five hit of the new year. The RCA Victor single stopped at the number two spot on February tenth. **Paul Anka** took a turn at the second slot a week after Elvis with his "You Are My Destiny" ballad. A week later, the **Silhouettes** became the third artist in as many weeks to occupy the next best place to number one. "Get A Job", although the group's only real big one., provided some memorable backgroud lyrics.

Valerie Carr, Frank Sinatra, and The **Gone All Stars** all had something in common. They each released records in January that took until March to level off. Valerie Carr's hope was "You're The Greatest" while Frank Sinatra decided to try "Witchcraft". The Gone All Stars rolled the dice and came up with "Seven-Eleven".

Along came February and with it nineteen, count 'em, new survey entries. Let's start from the bottom, popularity-wise: The **Storey Sisters** got the show and go award for the month for "Bad Motorcycle" which racked up only seven days at number 40 before heading off to trivia-land. **Al Jones** and "Mad Mad World" began at number 30 and then sank down and away by the end of the month. "Angel Smile" was luckier for **Nat King Cole,** but not by much as it reached the 25th spot before also fading away before March's arrival.

Gene Ellison hoped for good things from "You Can Make It If You Try" but the Vee J platter ran out of gas after reaching number thirty. In the meantime, **David Rose** almost found himself in the top twenty. "Swingin' Shepherd Blues" peaked at the number 21 spot late in the month. The flip side of **Elvis Presley's** January entry turned up in the 13th slot on February third. "Don't" went no higher but did hang around into March.

Finally, let's briefly discuss the baker's dozen from February that were still on the rise the following month. **Patti Page** returned with "Belonging To Someone" at the same time that Capitol's **Four Preps** presented a geography lesson titled "Twenty-Six Miles". **Little Richard** showed up with his new girl, "Good Golly, Miss Molly"; while **Pat Boone** claimed "It's Too Soon To Know"; but **Danny and the Juniors** assured everybody that "Rock And Roll Is Here To Stay". (All 3 discs were top ten bound). Sun Records was back on the surveys in the person of **Johnny Cash** and "Ballad Of A Teenage Queen". The **Jaye Sisters** presented "Going To The River". In search of his third straight biggie, **Jimmie Rodgers** released "Oh Oh, I'm Falling In Love Again".

The Challenge label issued an instrumental by a group named the **Champs.** "Tequila" could turn to gold. The bouncy "Jumpin' Jack" came from twin brothers **Herbie and Harold Kalin** by way of Decca Records.

Roddy Jackson belted out "I've Got My Sights On Someone New" the same week Arlene Smith and the rest of the **Chantels** chanted "Maybe". **Connie Francis** re-appeared but as a solo artist this time. The end of February saw her version of the old standard, "Who's Sorry Now" enter the charts at number 39.

classified ad

WANTED: Crickets U.S. Liberty singles (45's). Will buy or trade. Write to : T.P. McLoughlin, "Hollyville", 21 Ballygall Avenue, Finglas East, Dublin 11, Ireland.

$2.00 LISTINGS

You can have your name and address listed under one of the following categories for just $2.00 and it will appear in the next available issue. **Category #1** is for Fan Clubs and the only restriction is that they must pertain to the 1950's in some way. **Category #2** is for dealers of records and other memorabilia who have a list (either set sale or auction) which they are willing to send out upon request to collectors. Part of that list must pertain to the 1950's in some way. **Category #3** is for collectors who want to receive lists from dealers pertaining to records and other memorabilia dealing with the 1950's. Dealers can automatically send their lists to anyone listed in this category. If a collector writes to anyone in category #1 or #2, we request that a self-addressed stamped envelope be enclosed.

FAN CLUB LISTINGS:

Buddy Holly Memorial Society c/o Bill Griggs, P.O. Box 6123, Lubbock, Texas 79493.

We Remember Dean International c/o Sylvia Bongiovanni, P.O. Box 5025, Fullerton, Calf. 92635

Duane Eddy Circle c/o Rich Gallagher, P.O. Box 620093, Littleton, Colorado 80162

DEALERS LISTS AVAILABLE:

Bill Griggs, 3022 56th Street, Lubbock, Texas 79413

RECORD LISTS WANTED:

Bill Griggs, 3022 56th Street, Lubbock, Texas 79413.

Dario Mark Lopez, 11518 Broadway Road, Moorpark, California 93021

Elliot Weissman, 20717 Haynes Street, Canoga Park, California 91306

Jim Caviness, 2903 Pittsburgh, Amarillo, Texas 79103

NEW HOLLY SONGS BEING RECORDED

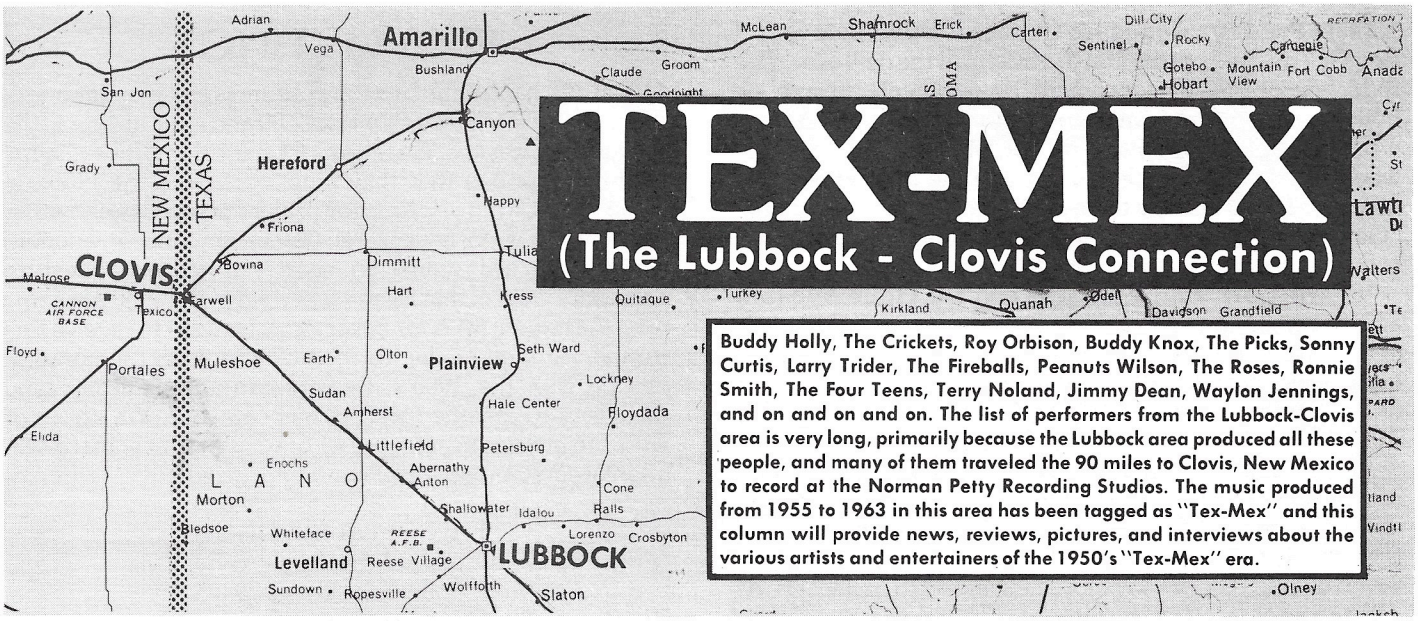
According to an Associated Press wire service report, two songs co-written by Buddy Holly and Nashville producer Scott Turner in 1959 just before the plane crash which killed Holly will be recorded by the pop-country band Razorback.

The band's spokesman, Terry O'Neill, stated that the two songs, one titled "Am I Ever Gonna Find It" and the other untitled, will be recorded in Nashville on January 18th and 19th with the permission of Maria Elena Holly (Buddy Holly's widow) and Scott Turner.

It was reported that Turner had co-written the two songs with Holly and that they had been hidden inside the cover of his guitar case until they were "discovered" in 1980.

Are there really two new Buddy Holly songs? Did Buddy Holly actually write or co-write them? Do we have just a simple melody or are we going to find out what arrangment Buddy Holly and Scott Turner had in mind? These are all questions already being posed and we won't have the answers until someone shows us the songs in Buddy's handwriting, or we hear the arrangments and see if they are similar to what direction Buddy Holly was taking at the time of that planecrash.

Only time will tell about that. However, according to the article, the recordings of these two songs should be released sometime in February.



TEX-MEX
(The Lubbock - Clovis Connection)

Buddy Holly, The Crickets, Roy Orbison, Buddy Knox, The Picks, Sonny Curtis, Larry Trider, The Fireballs, Peanuts Wilson, The Roses, Ronnie Smith, The Four Teens, Terry Noland, Jimmy Dean, Waylon Jennings, and on and on and on. The list of performers from the Lubbock-Clovis area is very long, primarily because the Lubbock area produced all these people, and many of them traveled the 90 miles to Clovis, New Mexico to record at the Norman Petty Recording Studios. The music produced from 1955 to 1963 in this area has been tagged as "Tex-Mex" and this column will provide news, reviews, pictures, and interviews about the various artists and entertainers of the 1950's "Tex-Mex" era.

CRICKET'S CHOICE

Dave Ulry hails from Wisconsin and saw Buddy Holly perform in Eau Claire, Wisconsin in January of 1959. Thirty years later, in July of 1987, he saw the Crickets perform again in Eau Claire at a "Shake Rattle & Roll Festival", the concert including the Crickets, Tommy Roe, Bobby Vee, Gary Puckett, the Trashmen, and others. Along with the concert was a classic car show in which Dave entered his completely restored 1955 Pontiac Starchief, a beautiful brown and white 2-door hardtop.

Each of the entertainers were asked to pick one car as their personal choice and the Crickets picked Dave Ulry's 1955 Pontiac. Dave said, "I can't begin to describe my speechless amazement when the Crickets presented me with the trophy for owning the car of their choice. Later on, between shows, I was fortunate enough to meet Joe B. Mauldin, a really nice guy. I am sure I conveyed to him that the trophy which the Crickets presented to me was one of the neatest things that had ever happened to me".

(Jerry Allison used to own a 1955 Pontiac, although it was green and white and was a 2-door sedan. It is pictured on the back of the English "Cruise In It" picture sleeve.)

(photo/Dave Ulry)

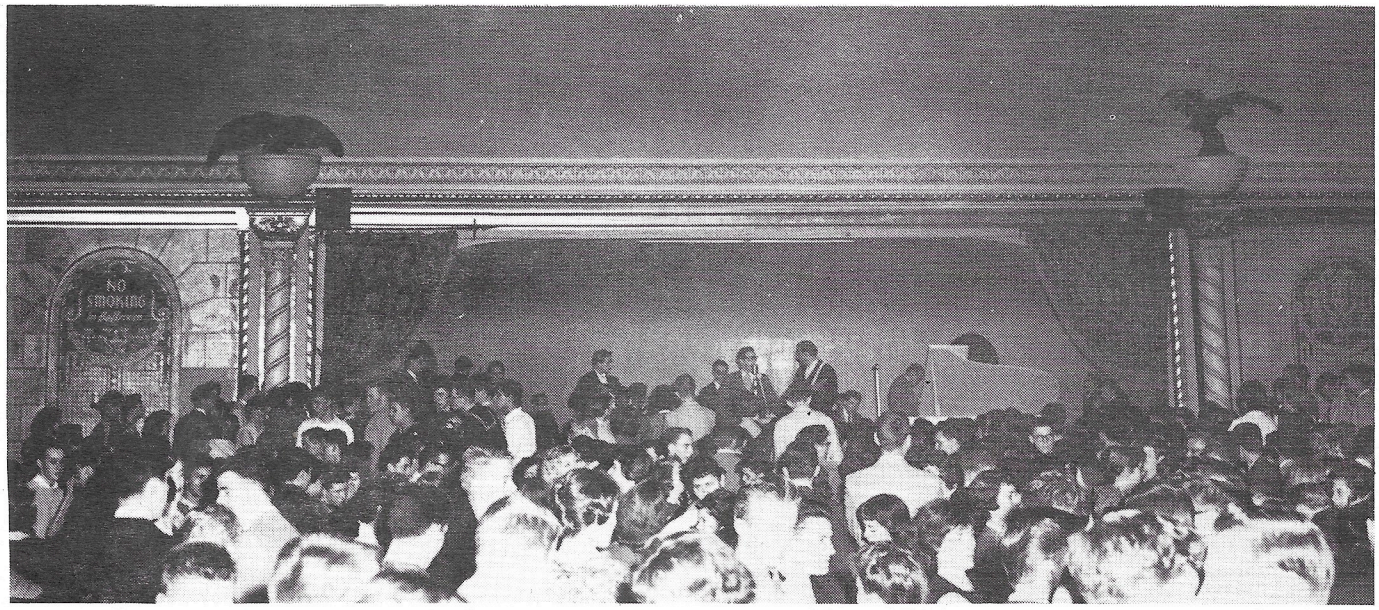
IT'S BUDDY AGAIN

BHMS member Glenn Schreier of Minnesota sent me a page from the December issue of *Optometric Management* magazine. That page featured the start of an article about displaying frames and other eyewear in a retail establishment. The photo seen below the article was of a Buddy Holly album ("The Buddy Holly Story" on Coral), the record, and two pairs of frames. Neat.

WRITING LETTERS

Although I've printed this previously, many of you have asked me to repeat it. If you wish to write to Mrs. Holley, Maria Elena Holly, the Crickets, and other people, I'll print the addresses which I've been given permission to give out. Some addresses simply say "c/o BHMS". This means that you should write your letter, seal it in an envelope and place the proper postage on it. Then put that envelope in another one and mail it to me. I'll see that it is forwarded to the person you have named. Here are some addresses you may be interested in.

Jerry Allison Rt. 1 - Box 222, Lyles, Tennessee 37098
Sonny Curtis Rt. 2 - Box 61, Dickson, Tennessee 37055
John Goldrosen 891 Washington ,Whitman, Massachusetts 02382
Mrs. Ella Holley c/o BHMS
Larry, Travis, or Patrica Holley c/o BHMS
Maria Elena Holly c/o BHMS
Bob Linville (Roses) 924 W. Christopher, Clovis, New Mexico 88101
Paul McCartney c/o MPL Communications LTD, 1 Soho Square, London W1, England
Joe Mauldin c/o BHMS
MCA Records 100 Universal City Plaza, Universal City, California 91608
Gordon Payne Rt. 1 - Box 224B, College Grove, Tennessee 37046
Vi Petty P.O. Box 926, Clovis, New Mexico 88101
John Pickering (Picks) P.O. Box 722451, Houston, Texas 77272-2451
Niki Sullivan 517 Lee Drive, Blue Spring, Missouri 64015
Gary & Romona Tollett P.O. Box 231, Arizona City, Arizona 85223



Buddy Holly performing on stage in front of large crowd in Kenosha, Wisconsin - January 24, 1959. **(photo/Sterelczyk)**

TOMMY ALLSUP OPENS NIGHTCLUB

A new country music nightclub has opened in the Dallas area, the owner being Tommy Allsup who was playing guitar in Buddy Holly's band on the "last tour". If you remember, Ritchie Valens wanted Allsup's place on that ill-fated airplane and they flipped a coin to see who would go. The half dollar came up "heads". Allsup's nightclub is named "Tommy's Heads Up Saloon", because of that coin toss.

According to an article in the *Dallas Times*, sent in to me by BHMS member Ken Jackson of California, the new nightclub sports some Buddy Holly and the Crickets memorabilia, and the club is decorated in a deluxe decor - country style. Tommy's Head Up Saloon is located at 2727 Canton in the Near Ellum development of Dallas and is open Tuesday through Saturday from 5:00 PM to 2:00 AM. Tommy Allsup is a real nice person. If you are in the area, stop in and say hello.

BHMS member Dan Kelly of Dallas had previously sent me an article from the Dallas Observer from October 8, 1987 which featured an interview with Tommy Allsup pertaining to his tour with Buddy Holly and the opening of his nightclub on October 9th.

SAY WHAT?

In January, Suffolk Marketing was running a television commercial for a record set titled "50 ROMANTIC BALLADS" and as the pitchman gave his spiel, a list of the titles were flashed on the screen, one of which was a Buddy Holly song. Which romantic ballad of Buddy's was on that record set? Was it "True Love Ways"? Or perhaps "Raining In My Heart"? Nope, the song listed on the "50 ROMANTIC BALLADS" record set was "That'll Be The Day"! I wonder if these people *listen* to the songs before listing them.

classified ad

WANTED: The 72 inch cardboard standup of Buddy Holly from 1978 advertising the Holly/Crickets album of "20 Golden Greats". Must be in excellent condition. Send details and price to: Kelly Walterscheidt, P.O. Box 85, Hennessey, Oklahoma 73742.

JERRY ALLISON'S DRUMSTICKS

Much has been said about the 30th anniversary of the Crickets as a group, one of the longest continually operating rock 'n' roll bands, and I've reported to you about the special 30th anniversary special made for PBS television, airing in March. **Jerry Allison,** a Cricket from the very beginning and now the leader of the group, kindly sent me *the* pair of drumsticks he used in that television special honoring them on their 30th anniversary. They have become a special part of my collection and I think him for sending them.

SEPTEMBER 7th

BHMS member Ken Jackson of California sent me a really neat birthday card. The cover states "September 7 is the birthdate of lots of other famous people" and the inside listed 56 famous people born on that date from 1524 to 1963. Among Buddy Holly (1936) was listed: Queen Elizabeth 1 of England (1533), Grandma Moses (1860), J.P. Morgan jr (1867), Elia Kazan (1909), Peter Lawford (1923), Samuel Goldwyn jr (1926), Ronnie Dove (1940), Richard Roundtree (1942), and Susan Blakely (1948). Quite interesting. Now I wonder who was born on *my* birthday!

STEVEN KIRKORIAN

The Crickets were Spotlighted in issue 7 and at the end of the article was a list of what some of those mentioned in the article was doing now. Although a Cricket only briefly, Steven Kirkorian was not listed and Bill Baldwin of New York informed me that "In the late 70's, he surfaced as Tonio K with a few albums on assorted major labels up to the present. His most recent LP is "Romeo Unchained" on Word/A&M (Word is a Christian label). Few of his songs have been recorded by other artists with some success: Charlie Sexton did "Impressed" recently and Tanya Tucker did "Better Late Than Never".

BHMS CONVENTION & CLOVIS MUSIC FESTIVAL
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Report on the filming of the PBS

BUDDY HOLLY/CRICKETS TV SPECIAL

PROGRAM AIRS MARCH 8, 1988

I've reported to you earlier that a PBS television special, produced by **Terry Lickona** ("Austin City Limits"), to honor the 30th anniversary of **Buddy Holly and the Crickets** would be filmed in December 1987 and shown in March 1988. The actual filming took place over two days, December 19th and 20th, and good friend and BHMS member **Jim Caviness** came down from Amarillo, Texas and joined my family as we drove to Austin for the filming.

When we arrived, we found some other BHMS members also attending, some simply driving across town, such as **Monte Warden** (leader of the band "Waggoneers") and **Beverly Spell.** The BHMS member who came the furthest, to my knowledge, was **Meta Packer** of Ottawa, Ontario, Canada! Quite a surprise when she walked in, because of the great distance involved, but nice to see her again.

Others who attended the two-day filming were: **Maria Elena Holly** (The 20th was her birthday!), **Vi Petty, Billy Stull, John Pickering, Travis and Larry Holley, Sherry Holley, Rob Gamble,** and **Randy Smith.**

Most of us attended the rehersals during the day and then the actual concert filming each evening. It was nice to see all the artists going through their rehearsals, and it'll be interesting to see the finished product when it is aired and see what was cut. It'll be hard for the film editor and the show's producer as they filmed more than *seven hours* and must edit that down to a two hour special, including vintage filmclips and interviews already done previously.

The Rockin' Ricochettes performed first on the evening of December 19th, doing two songs. As usual, this great group performed well, then backed up the next performer, **Buddy Knox.** The third act that evening was **Bobby Vee.** As each of these performers did two or three songs, a rousing cheer went up when Bobby Vee, along with the Rockin' Ricochettes, came to stagefront, stood at the mikes, and sang "Rockin' Robin" acapella. I hope this version stays in and doesn't end up on the cutting room floor as it is simply great, the harmony is tops, and to sing a rousing rocker like this acapella makes for a very enjoyable song.

Next was the group being honored, **the Crickets.** Gone are the tuxedos, each member is now decked out in nice-colored "performing" clothes and they looked real good. With **Gordon Payne** on lead guitar and vocals, **Joe B. Mauldin** on bass, and **Jerry Allison** perched behind the drums, I can tell you now that I have *never* heard the Crickets sounding better! I really mean that. Gordon Payne had his guitar turned way up (He's a very accomplished guitarist), his vocals were loud and strong, Jerry Allison was pounding out rhythms on the drums, and Joe Mauldin's bass was easily heard.

They started out with "That'll Be The Day", followed that with a superb rendition of "Peggy Sue", then "Tell Me How", and finished with "Oh Boy". Although there was a tight schedule for the artists to adhere to, the roar from the crowd brought the Crickets back for an encore and we heard a very nice rendition of "Early In The Morning". I'd like to repeat: I've never heard the Crickets sounding better! They just returned home from their Australia/New Zealand tour and if they sounded like this down there, I'm sure all who saw them appreciated hearing this historic group perform.

Don McLean was on next and he brought along the **Jordonaires** who have been performing with him in recent times. Backing up Don was the Crickets! Another first. We then heard a powerful rendition of "American Pie", followed by a slow version of "Maybe Baby". I'm sure that "American Pie" will not be cut, watch for it, you'll like it.

A two-girl group **Sweethearts Of The Rodeo** came on next and one of the songs they did was "Changing All Those Changes", something you seldom hear an artist do today. Very refreshing. Next up was ex-Stray Cat lead guitarist and singer **Brian Setzer,** just off his portrayal of Eddie Cochran in the movie "La Bamba". Sporting a "punk" look with blond teased hair, Brian got the place rocking with his version of "Rock With Ollie Vee", following that with "Oh Boy". As he walked off the stage with his band, the crowd roared their approval and he came back - alone- and performed "Stray Cat Strut" solo. I regard Brian Setzer as one of the better guitarists in rock music today and he showed us his talent tonight, that's for sure.

The actual filming was to begin at 7:30 PM, it was now 11:40 PM and the place was humming when the last artist of the evening stepped to the microphone. One of the true legends of rock 'n' roll, a king of rockabilly, **Carl Perkins** and his band opened their set with "Matchbox". After a short talk, Carl performed the title hit from his album, "Class Of '55", and followed that with his medley-song "Birth Of Rock And Roll", simply great.

Then a surprise to everyone there. Brian Setzer walked back out on stage and he and Carl performed "Blue Suede Shoes" together and followed that with an amazing version of "I Got A Woman", probably the best song they did together. I'm sure this will stay for the special, we'll have to see.

Mind you, this was only the first of two evenings of performers honoring the Crickets, and what an evening it was. During one of the breaks (There are many breaks between acts when filming for television), I was out in the hallway when **Travis** and **Sarah Holley** came up to me. Travis expressed his wish to make sure that I understood how the Holley family felt about what I was doing with the BHMS and the support they had for me. This made me feel very good and I appreciated hearing those words again. While talking to Travis, he said, "Just one more year". I asked him what he meant by that and he explained that his belief was that if Buddy Holly had had just one more year, he would have become one of the greatest. I gently tried to explain that Buddy Holly already was one of the greatest and that his fans around the world felt the same way. I could see a sad look in Travis' eyes as he was remembering his days with his younger brother. It was an extremely emotional moment.

Hosting both evenings of performances, and your official host for the television special, was **Kris Kristofferson.** Just before each act performed on the stage, Kris, sitting on a stool beside a jukebox in the rear of the studio, read his cues to a separate television camera which will be edited in when the show is put together. While discussing the show, I might mention that one of my biggest disappointments was hearing that Teresa Brewer had hurt her back and would not be attending. I was looking forward to meeting Teresa again, along with her husband Bob Thiele, and they were greatly missed. I hope she is now feeling better and...perhaps next time. I hope so. Before going on to the second evening's show, let me tell you that I'm reporting on what was performed during the actual filming, not from rehersals, as some things were changed or thrown out with others added.

On Saturday evening, December 19th, the place was packed for the first show. On Sunday evening, December 20th, the place was literally overflowing with people. This evening would provide a lot of "firsts" for all of us.

A person I hadn't seen perform live for quite some time stepped on the stage. With a shy grin, **Duane Eddy** and his band gave us his big hit "Rebel Rouser", then completely woke everyone up with a rousing rendition of "Ramrod". He followed this with his version of "Peter Gun", the song which he has had a hit with twice. The band backing Duane Eddy was one of the tightest performing bands I've seen or heard in some time and the sax player (Jim Horn) was simply outstanding. Wait till you see this performance!

Not to be outdone, the **Crickets** came on again and opened with "Rave On". **Jerry Allison** took over the vocals with "Summertime Blues" with Joe Mauldin doing the low talking part, then they performed their new song "Three Piece", and closed with "Peggy Sue". It was nice to see and hear them perform a second set but it wasn't over, here came the surprises which you'll see when this is aired.

Marshall Crenshaw, just off his portrayal of Buddy Holly in the film "La Bamba", came out on stage and performed a set with the Crickets, doing some of Buddy's Decca material. First was a real nice rendition of "Blue Days Black Nights". followed by "Midnight Shift", and ending with "Ting-A-Ling".

If that wasn't enough, local Austin favorite **Joe Ely** strutted out on stage and with the Crickets backing him, he opened with "Rock Me My Baby". An extremely nice version of "Well All Right" followed, and Joe then said, "This is one of the prettiest ballads Buddy Holly ever did" and he sang "Raining In My Heart". (I agree, Joe!). Then came a powerful and I mean *powerful* version of "Not Fade Away". The opening was similar to that of P.J. Belly's version but without the saxophones, Jerry Allison really doing a job on the drums, and the whole band rocking and rolling with a great rhythm filling the soundstage. The crowd was already standing and roaring their approval with Joe Ely prancing around the stage when the song ended and Joe Ely threw his guitar into the air. What a finish for a great musician! I've said many times that Joe Ely has more talent than people are aware of and he certainly showed it all tonight.

Was this all? No way. We took a break while the stage was changed and John Fogerty and his band came on next. The show's producer, Terry Lickona, wanted artists from the 50's and from today, and he made a correct choice with **John Fogerty.** They did "It's So Easy", and the three man chorus outdid themselves with "Cottonfields". A strong version of "Rave On" followed and the band left the stage, but not for long. Shouting, cheering, and stamping their feet, the actions of the audience brought John Fogerty and his band back for an encore with "Bad Moon Rising", a monster hit for Fogerty in 1969 when he was with Creedence Clearwater Revival. This was unrehearsed and was the hit of his set. I **know** this will stay in, it had to!

The last set featured **Kris Kristofferson** and his band. With **Billy Swan** sharing vocals, they did a duet of "Think It Over", then Billy Swan soloed with "I'm Lookin' For Someone To Love". They both got together again for "Everyday", and then finished with "That'll Be The Day" and what a finish it was. ALL of the artists from this evening's performance, along with Buddy Knox and the Sweethearts of The Rodeo from the evening before, got on stage singing "Day" for a rousing finale which lasted over 9 minutes. (I think they'll use this behind the credits at the end of the special). During this finale, Kris gave his guitar to Joe Ely who then took over the vocals. It was one big jam session of "That'll Be The Day" and when they all left the stage, most people stayed in their seats, too drained of energy to get up and leave.

If I sound excited while writing this, I was. I know the work and co-operation involved in putting something like this together and **Terry Lickona** and his **very capable crew** did it, and a great job it was. I take my hat off to them all.

"Nice touches" department. While talking to some of the artists in their rooms etc, **Bobby Vee** stated how lucky he was to have a group like The **Rockin' Ricochettes** backing him up. We agree. When talking to **Rob Gamble** and **Randy Smith** in the wee hours of the morning in their hotel rooms, they both had already agreed who should headline this year's concert at the Clovis Music Festival. After watching the uncanny picking of **Carl Perkins** earlier that evening, Rob and Randy stated that they had **already** asked for and received an agreement from Carl to perform this coming September. I might add that these two are still talking about Duane Eddy and we might have him there also. **Jerry Allison** gave me the pair of drumsticks he used in this 30th anniversary tribute concert and I assured him that they would be given a nice place in my collection. My son Billy is a fan of **Buddy Knox** and when I told Buddy that, he took the guitar pick off his guitar and asked me to give it to Billy. Really nice and this shows how nice these artists really are. It's was a great bunch of artists, music, and fun.

The show is scheduled to air on **March 8, 1988,** don't miss it. Terry Lickona said it should repeat about four times in the future but I know you'll want to catch it on March 8th on PBS. Bear in mind that although this was filmed in the "Austin City Limits" studio with their crew etc, this is *not* an "Austin City Limits" program, it will be a two hour special programmed separately. Speaking of "Austin City Limits", be sure to tune in the week after for BHMS member **Monte Warden** and his band, **The Wagoneers.** I've seen part of their performance tape already and know you'll like it.

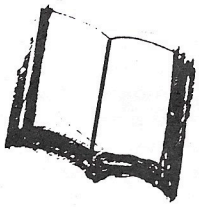
The **Crickets** have been performing for thirty years now. Buddy Holly is gone but still fondly remembered, and the remaining group has done well to preserve the spirit of *true* rock 'n' roll. This show was a fitting tribute to the group and we wish them thirty more.

THIRTY YEARS AGO

SOME MAJOR SPORTS EVENTS OF 1958

Baseball World Series: New York Yankees defeated the Milwaukee Braves 4 games to 3. **Football National Championship:** Baltimore Colts defeated the New York Giants 23-17. **Rose Bowl** (Collegiate football): Ohio State defeated Oregon 10-7. The **Kentucky Derby** was won by a horse named Tim Tam. The **Indianapolis 500** Auto Race was won by Jimmy Bryan at a speed of 133.791 miles per hour. The **Pocket Billiards** (pool) champion was Willie Mosconie. The **heavyweight champion** in boxing was Floyd Patterson. The **Stanley Cup** (ice hockey) was won by the Montreal Canadians. The **Davis Cup** (tennis) was won by the United States who defeated Australia 3-2. In yacht racing, the **America's Cup** was won by the American yacht "Columbia" defeating England's yacht "Sceptre". The **world chess champion** was Mikhail Botvinnik of the USSR. Other sport notables in 1958: The Falstaff Beer Team of San Antonio, Texas set an American Bowling Congress tenpin world team record with a total one'game pinfall of 1226, which averages over 245 per team member. A world record of 39.7 seconds in the 440 yard running relay was set by the Abilene Christian team of Griggs, Woodhouse, Segrest, and Morrow. A world record in the 100 yard dash (10.3) and the 220 yard dash (23.4) was set by Marlene Mathews of Australia. In February of 1958, Jon Konnads of Australia broke six world records in men's freestyle swimming. Roy Campanella, famed catcher for the Brooklyn Dodgers, became paralyzed after an auto accident and was lost to baseball forever.

Book Reviews



ABOUT THE 1950's ARTISTS, THE MUSIC, AND THE ERA

by George Nettleton

Hagarty, Britt, "The Day the World Turned Blue", Talonbooks, Vancouver [Canada], 1983. 262 pp.,paperback, discography, no index.

This is a chronological biography of Gene Vincent. There are six pages covering his birth, getting a guitar, singing in school and being in the Navy; the rest covers post-Navy and his touring, right up to his death. Much of the book relies upon quotes of people interviewed by Britt Hagarty, which he weaves together into a narrative. Unfortunately, there does not seem to be much of Britt Hagarty, which is too bad; some of the best writing is the social histories telling what was going on in the world at the time Gene is in the service, as Gene begins to launch his career and a few places where he mentions the wimpy music on the charts and a piece on payola. The idea of stringing together quotes of other people (Johnny Meeks, Bubba Facenda, Adrian Owlett, Gene's family, etc) just does not seem to make for a story, rather for a one-sided interview. There's a lot of material here and some excellent people whom Britt Hagarty interviewed (most of the Blue Caps, managers, co-performers, and his family except for his third wife, Margie Russell).

There are plenty of photographs (66, I think) and most all are captioned and fit with the text (really nice, as many times the photos not only are not captioned, but don't even fit their placement in text). The photos document the changes in Gene Vincent, some of the different Blue Caps groups, his wives, Gene with Eddie Cochran, Gene with the Beatles and a great number of Gene on stage. Really nice photo thread running throughout.

The book is definitely biased toward hard rock & roll and rockabilly, as seen in quotes like: "Both 'Blue Jean Bop' and 'Who Slapped John' were superior to Presley's sacchrain 'I Want you, I need you, I love you' which soon broke into the Top Ten, "At least Gene & the Caps didn't dress in tuxedos and bow ties like Buddy Holly and the Crickets" and "...they [pop producers] took from rock 'n' roll what could be safely assimilated and abandoned its important part, its primitive essence." It shows the "bad boy" Gene Vincent, one who had troubles with women, his managers, even his bands, and emphasizes the conflict which ran throughout Gene's life, right from his birth date (Feb 11, 1935), his name (Gene Vincent Craddock or Vincent Gene Craddock) right up to his funeral (whether the casket should be open or not, and whether he should be buried in the ground or at sea). The author also loves Gene's music (I should hope so): his second album was "far superior" to the first, and the third was "his best album yet", while "Looking back, it seems almost impossible that it ["Say Mama" b/w "Be Bop Boogie Boy"] wasn't a colossal hit."

Despite the fact that Gene's obsession with guns is discussed and documented, as is his use of pills and alcohol, somehow, the person of Gene Vincent is never quite captured here. His habits, problems, quarrels, showmanship are all mentioned by various people, but the person of Gene Vincent does not seem to have truly been approached. His early life, his family life, his Naval career are all glossed over in 6 pages. The book is really about the showman Gene Vincent, but even that is done from a distance (unfortunately, when the book was written, Gene was not alive for interviewing, yet a more personable biography could have been woven together). There is very little character development into the lives and personalities of the Blue Caps either (that Bubba Facenda and Paul Peek went off on their own to record, along with the title of a record each is mentioned, but there is not discussion of their careers or lack of career, nor that "High School U.S.A." [by Bubba as Tommy Facenda] came out in at least 28 versions-a first). In fact, it seems more time is spent on Alan Freed than on any one of the Blue Caps. Mention is made of Gene's films, but next to nothing about the sessions nor how appropriate they were in the film, etc. A little more information here could have added to the story (was "Sing & Swing" a new title for a film done under another title in England, or was it overlooked here?). There is also almost no discussion of how any of the songs came about (except "Darlene"); even where "Be Bop a Lula" came from (did Sheriff Tex Davis truly write some of it)?

Some of the narrative gets a little difficult, as when Johnny and Chuck Wayne are mentioned (it isn't until a sentence or two later that we learn Johnny is Chuck's wife). There were also places which left questions unanswered: a quote on page 162 in England mentions Gene was planning to get British citizenship (did he?) and a quote by Gene on page 78 saye he owns three radio stations, one managed by Jimmy Bowen, and then on page 141, Darlene thinks this is a fantasy or lie (who's right? How about asking Jimmy Bowen?).

The discography. These seven pages list Gene's British (I think, there is not indication whether they are British or Canadian) singles, then eps and lps with the songs found in each. This is great if you are checking your British collection or if you want to see what isn't available in the US (if you know), but, like the text, not much research was done; the year of release would be nice. I also miss not having an index, and lack of a table of contents is essential.

Am I glad I own the book? Yes, as there are few, if any, books about Gene. Alan Clark's Special Collector's Series on Gene Vincent is a scrapbook in style with clippings & photos, but strictly U.S. and Alan Vince's "I Remember Gene Vincent" from the Rock 'n' Roll Appreciation Society (1977) would also be a good addition [I had this once]. If you see Britt Hagarty's book in a store, or on a list, buy it, but be forewarned, it isn't really a biography of Gene Vincent (as the Davis "Beatles" or Hopkins' "Elvis" are), even though it does have good information, particularly of his tours and his stage show.

THE SHORTEST RECORD WHICH CHARTED

A recent issue of *Rolling Stone* magazine carried an article titled "Where Are They Now?" and I appreciated receiving a copy from BHMS member Terry Caldwell of Arkansas. Although most of the artists covered in that article were from the 60's and 70's, one 1950's artist in particular was covered, it was Duane Eddy. One of the quotes made by Duane Eddy prompted me to do a little research.

Duane stated that his record of "Some Kinda Earthquake" (Jamie 1130 - #37 in October 1959) was the shortest record which charted, being only one minute and seventeen seconds long.

For quite some time, I've used a specific question during the trivia contests I held when I did record hops, the question being: "What is the shortest record from the 50's which charted?" The answer I gave was "Bluebirds Over The Mountain" by Ersel Hickey (Epic 9263 - #75 in April of 1958). Who was correct, me or Duane? I decided to do some investigative research.

I took out my copy of Duane Eddy's "Earthquake" and timed it. It was as he said, one minute and seventeen seconds. I than took my copy of Ersel Hickey's "Bluebirds" and timed that. It was one minute and, uhh, seems we have a problem here. It was only one minute and 22 seconds but was longer than the Duane Eddy record. I stand corrected.

Other than jingles, novelty records, and such, does anyone know of a shorter 1950's record which charted? If so, let me hear from you.

WOLFMAN JACK

A 50's disc jockey who has now become famous world-wide as an MC, primarily through his appearance in the movie "American Grafitti." His real name is Bob Smith.

ROCK FILM FESTIVAL

Californian Jayne Barnhart sent me the program for the "Rock On Film" festival which was held in Hollywood from December 31, 1987 through January 17, 1988 at the Wiltern Theater. Although the series covered Rock music on film from the 50's through the 80's, the first few days were of great interest to anyone interested in 50's rock 'n' roll.

December 31st was an Elvis Presley movie marathon featuring 12 hours of movies: "This Is Elvis", "Love Me Tender", "Loving You", "Jailhouse Rock", "King Creole", "Viva Las Vegas", and "Elvis On Tour".

January 2nd was titled "Rock 'N' Roots" with an excerpt from "Blackboard Jungle", plus "Rock Around The Clock", "Mister Rock And Roll", and "Go Johnny Go". That same evening featured "The Girl Can't Help It", "The Buddy Holly Story", and "American Hot Wax".

Continuing through Saturday, January 16th with other movies pertaining to music of the period, a gala benefit was held with a film compilation of the great moments of rock, a live band on stage, and a private rock 'n' roll party. Sunday, a new film "Hairspray" focused on the "American Bandstand" Frenzy in pre-Beatles America, one of the artists being Ruth Brown.

With prices for the entire series of films being only $75.00, it gave the people in the Los Angeles area an opportunity to glimpse the changes which took place in rock music from the 50's through the 80's.

"SHAKE RATTLE & ROLL"

BHMS member Suzanne Sterling of Tennessee sent me her report of the taping of a PBS special titled "Shake Rattle & Roll". Just previous to this, on Wednesday November 16th, she had attended a "Lost In The 50's" sock hop featuring **Ronnie Milsap** and the **Crickets.** She reported that one of the highlights of that show was having ex-Cricket **Earl Sinks** (Richards) perform with the Crickets. Suzanne Sterling stated that the Crickets actually out-performed Ronnie Milsap. **Sonny Curtis** was also on the show.

However, at the PBS taping of "Shake Rattle & Roll", also this past November, Suzanne writes that after standing in a long line, they got in and were given their "instructions" on how to act for the filming. The first artist on stage was **Jerry Lee Lewis** who "Got the place rocking and rolling to say the least". Next up was **Lesley Gore** who "really appealed to the guys". **Brenda Lee** followed, singing some of her ballads but "In the theme of the evening, she did a medley of great rock 'n' roll classics".

Suzanne Sterling continued her report and said that a true pioneer of rock 'n' roll was next and he stood only two feet away from her. It was **Carl Perkins.** She stretched out her hand to say hello before he took the stage and found a "truely nice and polite man who felt flattered at meeting one of his fans". After his performance, Suzanne motioned for him to come over to her and he did. She planted a sweet kiss on his cheek while the audience clamored for Perkins to perform again.

Chubby Checker came on next with a dynamic band and started pulling people from the audience to come and dance on the stage, and Suzanne was one of those chosen to do that. "Mercy, my teenage dreams were fulfulled in one night", she stated in her report, "I never felt the same since I first heard 'Rock Around The Clock' in 1955".

Suzanne said that the special should air on PBS sometime in March which means that both this *and* the 30th anniversary of Buddy Holly and the Crickets special will air that month. Keep your VCR's handy, you won't want to miss any of this!

The "ROCKIN' 50's" is available in quantity at wholesale prices to anyone with a store, mail order service, or fan club etc. Please write and ask for prices & details.

"STORY OF ROCK 'n' ROLL"

On December 13, 1987, a program called "The Story Of Rock 'n' Roll" appeared on our VH1 cable television channel, the "alternate" to MTV. The show was hosted by Jon Bauman who you may remember as "Bowser" of the group Sha Na Na. Although the one hour special went quickly from the 1950's to the 60's and beyond, the first few clips were nice to see. Hank Ballard was interviewed about his group The Midnighters and about his writing the super hit song "The Twist". We then saw a nice clip of Jackie Wilson, followed by a 1950's clip of James Brown, Rufus Thomas, Sam and Dave, and others. I especially enjoyed seeing the Hank Ballard and Jackie Wilson segments.

Videotape Review

by Bill Griggs

"THE REAL BUDDY HOLLY STORY"

Well, the American version of this super special is now available. This is the 90 minute version which contains extra footage not seen either on the British 65 minute television special or the American 60 minute Cinemax special.

It starts with Paul McCartney watching Sonny Curtis perform his song "The Real Buddy Holly Story", and Paul then introduces the special. It goes right into the clip of the Crickets performing "Peggy Sue" on the Ed Sullivan Show including the interview between Buddy Holly and Ed Sullivan.

Larry and Travis Holley are then interviewed, talking about their younger brother. Many still pictures, a number coming from me, are seen throughout the special pertaining to Buddy Holly. Clips of an early Lubbock are seen while part of the Red Robinson interview is heard. Bob Montgomery is seen talking next, followed by a short piece about Hi Pockets Duncan.

Sonny Curtis then talks and plays the guitar explaining Buddy's early music. Jerry Allison also talks about the early days, then we see Travis and Larry Holley again. Some home movie film belonging to Ben Hall is seen, containing footage of both Buddy Holly and Elvis Presley (The Presley film, in color, being the earliest known on-stage film of Presley performing). A "new" segment pertaining to Sonny Curtis and the first Holly session in Nashville is seen, Sonny pointing out Bradley's Barn where those first sessions took place. Another "new" part is seeing and hearing Ben Hall singing his composition "Blue Days Black Nights".

The next segment is with Joe Mauldin, then Jerry Allison. The State Theater in Lubbock, now closed, was opened and lit up one evening with vintage cars from the Nifty Fifties Car Club parked in front to show how it looked when Buddy and Jerry saw the movie "The Searchers" starring John Wayne and got the idea for "That'll Be The Day". The Ed Sullivan clip of the Crickets singing that song follows.

Another "new" part with Jerry Allison is next, followed by Vi Petty and we see the original Norman Petty Recording Studio where the Crickets recorded. Some "unreleased" Buddy Holly audio is heard including Buddy talking, followed by "Think It Over" and a nice segway into Vi Petty playing her part on the piano alone.

Bob Thiele and Murray Deutsch are seen next, with the audio "greeting" to the tune of "That'll Be The Day" as done by Buddy Holly being heard. Again, this is also unreleased at this time. Another "new" part consisted of Norman Petty talking (from an earlier time) and then seeing the original echo chamber in the old studio.

One of my favorite segments involved Jerry Allison talking about how he played drums on different songs. This part only proves what I've been saying for years - Jerry Allison is one of the greatest drummers to come out of the rock 'n' roll era. This is followed by a segment with Sonny Curtis, equally as good, where Sonny plays quitar and shows how Buddy was different. Aside from the new film clips of the Crickets, the segments with Jerry and Sonny are probably the best. While Jerry shows how he played drums for the song "Peggy Sue", there was a nice segway to the Ed Sullivan show to see the Crickets doing that song.

Don Everly talks about meeting the Crickets and becoming friends, and tells the fact that the Crickets were a "self-contained" group which most of the 1950's acts weren't.

You hear the radio jingle Buddy did for KLLL Radio in 1958, then Jerry Allison talks about the tours, and you then hear from Phil Everly. Some 8mm color home movie footage is then seen from a 1958 Stage show with various artists. Later in the special, you'll see Buddy Holly and the Crickets perform. A previous unpublished picture of Buddy Holly and Little Richard is seen, followed by the film of the Crickets on the Ed Sullivan show doing "Oh Boy". This was followed by another "new" segment featuring Sonny Curtis.

Some new color movie footage, taken by Norman Petty, is next. It shows the Crickets getting on the airplane going to Hawaii, some footage while they were there, then some film of them in England including some on-stage footage never seen before which was incredible. It showed that Buddy Holly did indeed move around and clown on stage. All the previously known footage consisted of television appearances where Buddy was more static with his performance. Another new picture was then seen of Buddy and Des O'Conner in England.

I never thought we'd ever hear the early Beatles, actually the Quarrymen, doing "That'll Be The Day". The acetate of this is owned by Paul McCartney and we finally get to hear it on this special. We also see and hear Paul McCartney talk about Buddy and perform some of his songs, something Paul has never done before in public to my knowledge, at least not to this extent. We also hear from Keith Richards of the Rolling Stones who had some real nice things to say about Buddy Holly. We also see a clip of the Stones performing "Not Fade Away", nice.

A color home movie, taken by James Allison, shows Buddy, Jerry, and Joe with their motorcycles and clowning around. Although parts of this had been seen before, I think this is the first time you see the entire movie. Buddy's marriage to Maria Elena is discussed and some color photos from the wedding are then seen.

Another "new" part has Jerry Allison talking about Norman Petty "talking Jerry and Joe out of moving to New York" after Buddy moved there. Paul McCartney talks about Buddy moving to New York, a segment which originally had Maria Elena Holly talking. This segment with her has been deleted from the 90 minute version.

Dick Jacobs is interviewed (wearing a BHMS tee shirt!) and talks about "It Doesn't Matter Anymore". After another segment with Larry and Travis Holley (a very personal segment), and one with Phil Everly, we are led to the "last tour" and Tommy Allsup, who tells us about that tour busses freezing up and why Buddy chartered the plane.

As the film shows the route to the cemetary and Buddy's grave, you pass by Chevycraft, a business owned by BHMS member Bill Clement. He only deals with 1955-1957 Chevrolets and you see *hundreds* of these classic cars in his lot!

Paul McCartney then performs "Words Of Love" (complete on this version), followed by Vi Petty playing the celeste for "Everyday". This segways into Buddy's song and the credits roll. (The BHMS receives a credit as one of the consultants).

Most of the film clips are pretty much complete, the segment with Maria Elena Holly which was seen only on the British television version has been beleted, but this is the best documentary done about Buddy Holly to date. The nice thing about the original 65 minute British TV version is that there was absolutely no narration, each clip spoke for itself.

"The Real Buddy Holly Story" is now in the stores here (Sony RO630) retailing for about $29.95 and is 90 minutes long. It's in a blue box with Buddy's glasses on the front. All Holly fans must have this, get it!

THE BIG BOPPER - Spotlight article on page 8 (photo/Bill Griggs)